

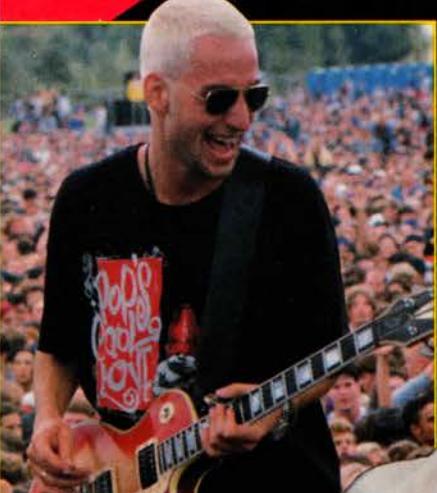
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03

# STEVIE RAY VAUGHAN

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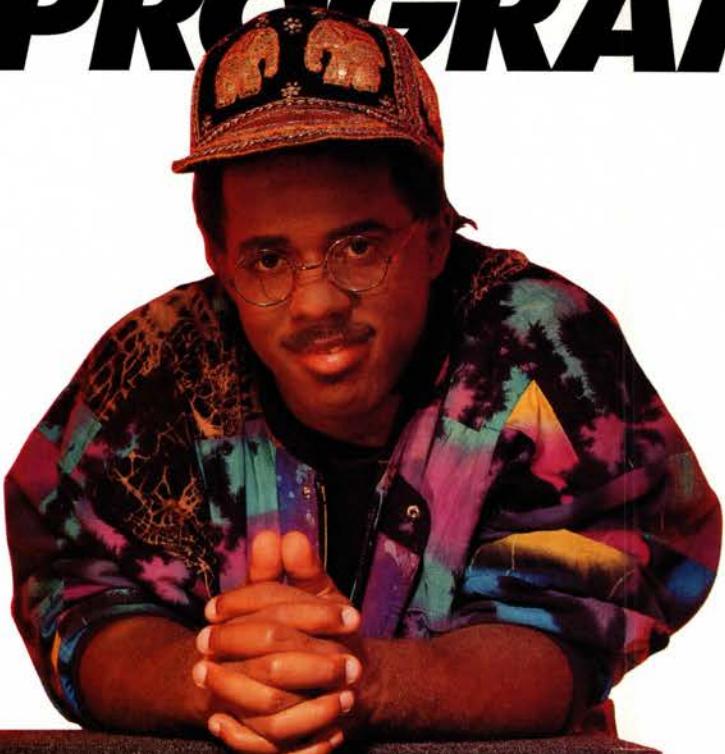
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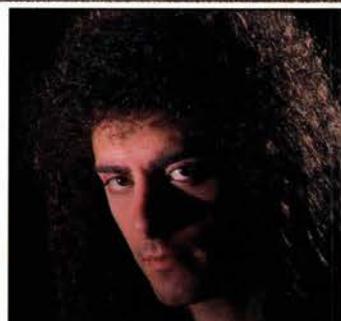
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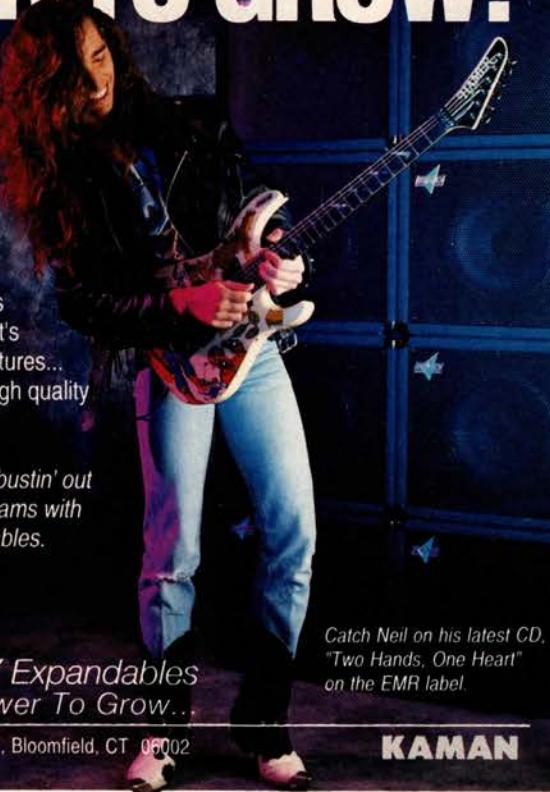


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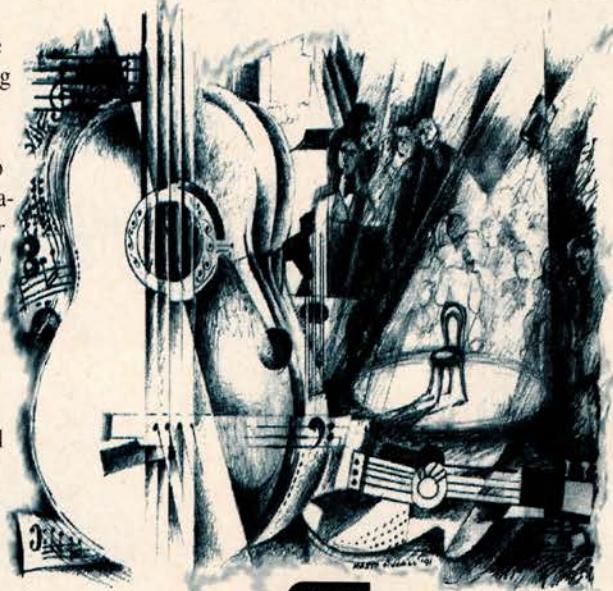
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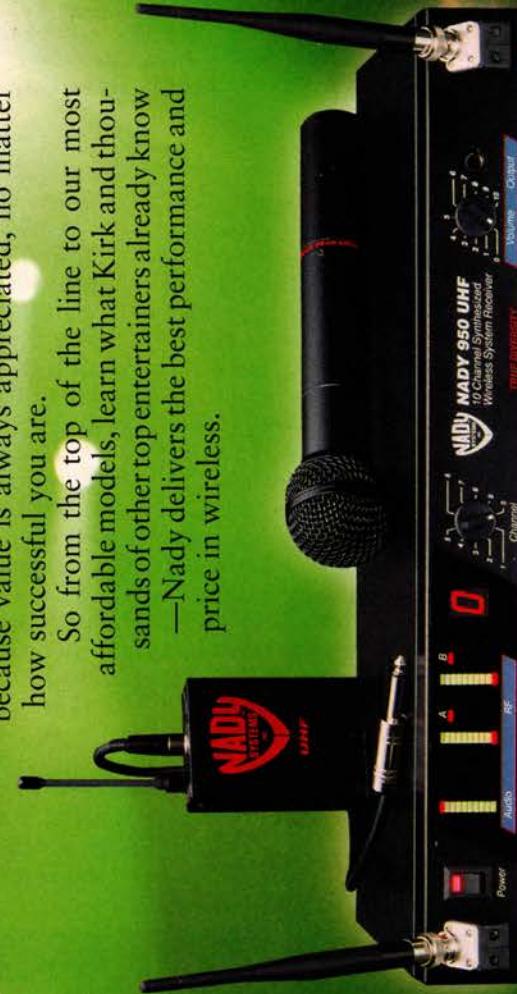
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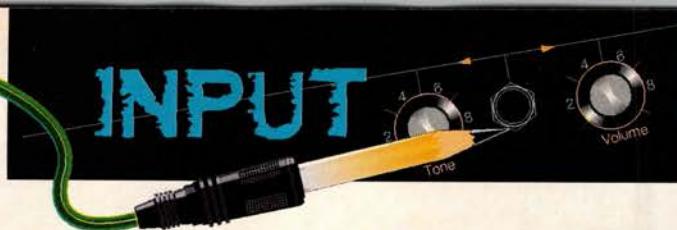
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# INPUT



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## GN'R A BLESSING

I am writing in response to your great interview with Slash (Nov'92). Guns N'Roses have been on top of the rock'n'roll circus for years, and I love it! Time and time again, these guys have proven themselves to their fans and to all the asshole journalists out there. It's nice and refreshing to read an article that doesn't ask the popular fanzine question, "When did you lose your virginity?" Fans are a lot smarter than journalists give us credit for. The majority of us are not 12 years old. Guns N'Roses have come from being five kids from Hollywood to the biggest stars since the Stones or Aerosmith. They have become tighter together, and the result is the amazing *Use Your Illusion* albums. Guns N'Roses are here to stay, and that is a blessing for rock'n'roll, period!

Shawn Kayseas  
Saskatoon, Sask. Canada

## RAINBOW REVISITED

I wanted to thank you for your arti-

cle about Ronnie James Dio in the October, 1992 issue. It made me pull out my old Rainbow records, particularly *Rainbow Rising*, and revisit the music which had inspired me so much. I encourage all musicians as well as rock guitarists to listen to these records. You can experience the originality of this music and learn how to work with and carry a melody, which I feel is sadly lacking from a lot of today's music. I'd like to thank Ronnie and Ritchie for sharing their creative spark with me and for helping me feel what I'm playing.

Gerry Seidl  
Lowell, MA

## PEARL JAMMIN'

After reading Jon Chappell's article on Pearl Jam I had to write to compliment him on such a precise and exact article. I myself am a huge Pearl Jam fan and so many of the things he wrote were exactly how I feel about this band. It shows me that your writers truly take the time to listen and understand. I

quote: "The beautiful double-stops in the verses of 'Black' are reminiscent of the creamy-textured fills in 'The Wind Cries Mary.'" I play "Black" for everybody hoping that they will truly realize just how mesmerizing and beautiful this song is.

Ann Schmidt  
Burbank, CA

## ALTERNATIVES TO THE ALTERNATIVE

Recently in your magazine there's been a lot of coverage of "alternative" bands like the Red Hot Chili Peppers, Pearl Jam, Soundgarden, etc. Now that's all fine and dandy, but how about some *real* alternative bands? Person-ally, I would love to see an article or a transcription of They Might Be Giants, The Mighty Mighty Bosstones, or Too Much Joy. Believe it or not, there are many people out there who are bored to death with "Jeremy" and "Give It Away." So please, if you have any sympathy at all, stop devoting half of your magazine to Flea running around in his undies, and give alternative music the coverage it deserves.

Jeo Friedman  
Bradenton, FL

Your past issues have been sent by God! I'm glad all the talent in Pearl Jam, Alice In Chains and Soundgarden is not going unnoticed. Although the whole "Seattle" thing has become a novelty, these bands (among others) still stand on their own because they play incredible music. And thanks for the bit on Sonic Youth (Dec'92). Now here comes my complaint/suggestion: All the bands or musicians featured and transcribed are classic guitar heroes or bands who have heavy guitars. Open your mind. Why not throw in some R.E.M., Indigo Girls, Cure, Toad The Wet Sprocket, 10,000 Maniacs, or Ned's Atomic Dustbin (which would be interesting since they have *two* bass players)? My point is that guitar exists beyond the Jimi Hendrixes and Dave Mustaines of the music world. There's a lot of undiscovered territory as far as this magazine and its readers are concerned and I'd just like to see everyone explore a little more.

Sarah Fitzgerald  
Reno, NV

Continued on page 36

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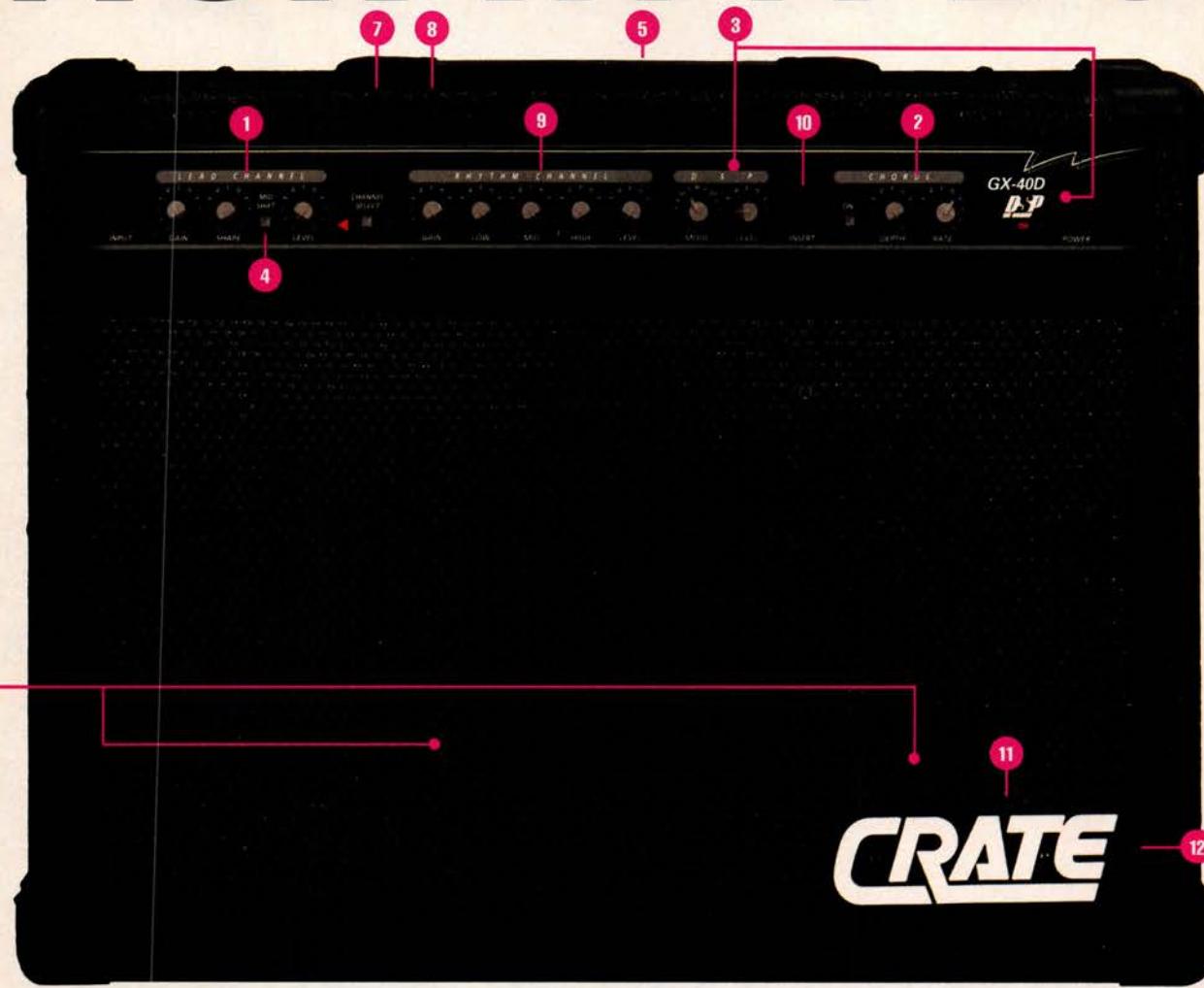
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# STREET NOISE

By Lorena Alexander

## MOVEMENTS THRU MEXICO:

The undisputed busiest guitarist in hard rock, David T. Chastain has released a "best of" compilation CD entitled *Movements Thru Time* which showcases tracks from his solo works (Chastain, CJSS, Chastain/Harris). "It was something that I've been wanting to do for a while and I was afforded the opportunity," says the Ohio axe ace. "I pretty much selected my personal favorites from my previous Leviathan [label] recordings and arranged them in a cool order." The album also features a pair of previously unreleased songs and includes the talents of vocalists Leather Leone and Russell Jinkens, bassists David Harbour and Mike Skimmerhorn, drummers Ken Mary, Greg Martin, Les Sharp and Rick Porter, plus fellow guitarist Michael Harris. Harris and Chastain released their *Live! Wild And Truly Diminished* debut on the Mexican metal label Avanzada Metalica, and their recent tour there met with approving audiences. According to David, "The crowds were crazy! We didn't know what to expect, but it was a great time for everyone. We'd love to return and do another tour in late '93." While in Mexico City (see photo), After some U.S. dates in support of *Movements Thru Time* the guitarist has plans for a vocal-oriented release which he describes as a departure from his other projects. Oh! By the way, David tells us the pyramids were incredible!

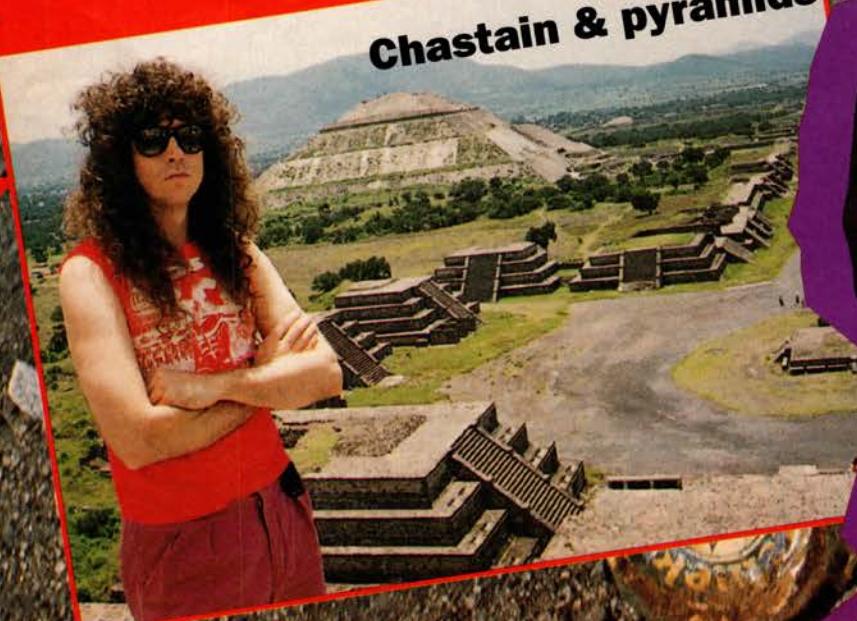
Angus Girvan/Courtesy DGC Records

## Courtesy Leviathan Records Chastain & pyramids



## HAVIN' SOME FUN NOW:

"The first [record] was the Beatles and the Byrds." So says lead guitarist/vocalist Nick Burton of The Candyskins' just released *Fun?*, the follow-up to their '91 debut *Space I'm In*. Fun it is, too. Just check out Burton's appraisal of the track "Take Over The World": "This began with the idea of people inviting Che Guevara to tea on Sunday. These people talk politics all the time and love to hear themselves solve the world's problems. The song pokes fun at those who take themselves too seriously. Frankly, I think we deserve a Grammy for inserting Che Guevara into a modern pop song and for finding words that rhyme with his name." Burton's not the only playful guy in the English quintet: Nick Cope (lead vocals/acoustic guitar) has his own bent for the offbeat. Dubbed "Lord Sinclair" by his bandmates for his increasingly odd wardrobe, Cope wore a bagel on his fish-in-a-plastic-cube necklace (the very one that appears on the cover of *Fun?*) throughout the band's '91 U.S. tour. "Everyone felt more confident with themselves," he explains, "so I thought, 'Maybe I can wear this and get away with it.'" He and brother Mark (rhythm guitar/vocals) are the sons of actor/comedian Kenneth Cope from TV's *That Was The Week That Was*, *Coronation Street* and several Carry On films. The brothers Cope recall playing a club in Hartford, Connecticut one night and noticing not only a strip joint next door but seeing *Genghis Khan* on the nearby television. "There was dad killing Mongolians and at the same time we were watching these strippers," laughs Nick.



**CEMENT MAN:** Whether or not Ozzy Osbourne's alleged "farewell tour" and retirement is more hoopla than hard fact, the Oz has himself one helluva history in the annals of rock. A recent crowning moment in the Osbourne legacy came when the Rock Walk in front of Hollywood's Guitar Center on Sunset Boulevard, paid homage to Ozzy with not just one but two inductions. In honor of his solo career, Ozzy placed his handprints and signature in cement, then did the same alongside those of his legendary Black Sabbath bandmates Tony Iommi, Terry "Geezer" Butler and Bill Ward. The Rock Walk is dedicated to honoring music industry notables whose accomplishments have significantly contributed to the evolution of rock'n'roll as a universal art form. Among the Walk's inductees since its inception in 1985 are Jimi Hendrix, Chuck Berry, Ernie Ball, B.B. King, Edward Van Halen, Leo Fender, Elvis Presley, Bo Diddley, Aerosmith and Willie Dixon, to name a few.

Earlier in that same week Ozzy was presented with double-platinum awards for his *No More Tears* album, following one of the most anticipated hard rock highlights of '92: the reunion of the original Black Sabbath for two shows at the Pacific Amphitheatre in Costa Mesa, CA where Ozzy was doing the final dates of his swan-song trek. Opening the shows was Sepultura, followed by a Ronnie James Dio-less Sabbath with Judas Priest's Rob Halford temporarily filling the frontman role (and telling the audience "the Priest will be back"). Ozzy and his band launched into their set next, and then came the now-historic reunion performance with Ozzy joining Iommi, Butler and Ward clad in his trademark fringed black shirt. Their songs included "Black Sabbath" (complete with the sound of the church bell), "Fairies Wear Boots," "Iron Man" and "Paranoid." Afterwards a fireworks finale above the stage spelled out the message "Ozzy Osbourne...I'll Be Back." So it may not be "hasta la vista, Ozzy" after all.



**Black Sabbath immortalized**

Courtesy Roskin-Friedman PR

## THE BUZZ

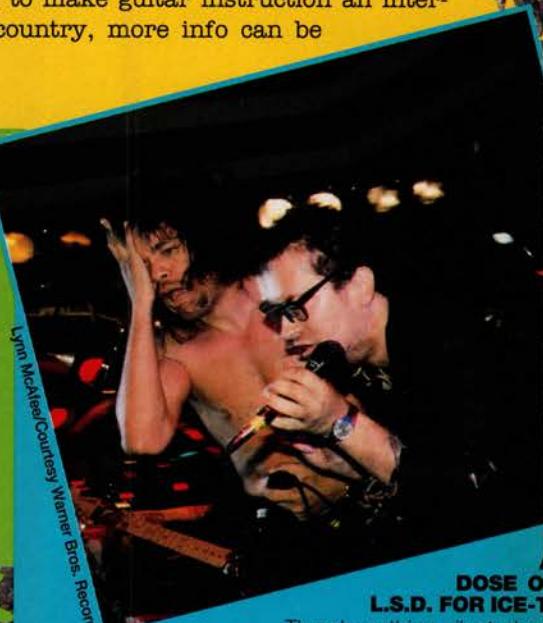
Guitar collectors, traders and dealers alike will find the specially reissued second volume of *Guitar Trader's Vintage Guitar Bulletin* an informative, helpful source of detailed advice on antique or collectible guitars.

A compilation of 12 issues (January through December, 1983) of the original *VG Bulletin*, which ceased publication in 1987, this reprint edition includes hundreds of guitar descriptions and photos, articles on everything from guitar repair and finishing to collecting and identifying, and for historical interest only, instrument prices as they applied at the original point of publication. The book is available for \$16.95 + \$2.75 postage & handling (money orders only!) from The Bold Strummer, P.O. Box 2037, Westport, CT 06880....Another book which serves as a guide for songwriters to learn how to protect their music copyrights and maximize royalties is copyright attorney Elizabeth Granville's *Songwriter's Survival Kit*, available from the Granel Press, 40 W. 57th Street, Suite 903, New York, NY 10019 for \$34.95 (shipped prepaid). According to Granville, the kit acts as a blueprint to commercial success with info on crucial negotiating strategies with managers and publishers; how to make a demo work; the current top music industry people and how to approach them; and how to keep a copyright catalog in active circulation earning dollars year after year....**Queen** founding member and guitarist **Brian May** will be touring the States (in support of his *Back To The Light* album) with **Guns N'Roses** mid-February through early April. Says May, "There's no place I'd rather be."....Henry Rollins brings his spoken-word tour to the U.S. this month, coinciding with Imago Records' release of *The Boxed Life*, which captures Rollins' legendary spoken-word performances on CD, and *Talking From The Box*, a long-form video taped at one such performance in L.A. earlier this year....A spring '93 release is planned for the next **Scorpions** album, their 16th and the follow-up to 1990's *Crazy World*. Tentatively titled *Face The Heat*, the album will feature the debut of new bass player **Ralph Rieckermann** of Hamburg, Germany who succeeds longtime member **Francis Buchholz**....Drummer **Stixx** and bassist **Bobby Lycon** have amicably departed **Shotgun Messiah**, leaving the songwriting team of vocalist **Tim Skold** and guitarist **Harry Cody** who are in pre-production for a forthcoming release. Replacements had yet to be secured at press time....**Bill Wyman** has made his retirement from the **Rolling Stones** official. Meanwhile, **Mick Jagger** has just released *Wandering Spirit*, his first solo album for the Atlantic Records label and first collaboration with producer **Rick Rubin** (**Slayer**, **Danzig**, **Red Hot Chili Peppers**). Guesting on the 14-song record are **Flea** from the Chili Peppers, **Lenny Kravitz**, **Living Colour** bassist **Doug Wimbish**, **Billy Preston**, **Heartbreakers** keyboardist **Benmont Tench** and saxman **Courtney Pine**....Ex-**Four Horsemen** vocalist/frontman **Frank C. Starr**'s new band **Hard Luck** has a demo near completion....When **Thelonious Monster** drummer **Pete Weiss** wed Elite model Stacey Lowe in late November,

**Porno For Pyros/ex-Jane's Addiction** frontman **Perry Farrell** gave the bride away ("I'd always wanted to do that," he told the groom) while Chili Pepper bass wonder **Flea** was best man/ringbearer and the one who caught the bridal bouquet! Porno For Pyros' **Peter Distefano** caught the garter. A photo of the newlyweds appears on Thelonious Monster's *Beautiful Mess* album, which also includes the track "Vegas Weekend," perhaps a prophetic ode to the couple's Las Vegas nuptials at Little Chapel of the Flowers....Now available at music stores nationwide is the **Wolf Marshall** *Guitar Method*, one of the first comprehensive instructional methods to incorporate a "visual" approach to mastering modern guitar. What Marshall's method does is to use standard music notation, complemented by four additional aids which include tablature, grids, the use of a second color for reinforcing and highlighting concepts, and over 150 photos and illustrations throughout the first three books. It is available in three levels—Basics One, Basics Two and Basics Three—with each level available in optional book/cassette or book/CD versions which include audio accompaniment tracks to all of the exercises in the books, many with full back-up band! Following the first three levels is an Advanced Concepts and Techniques book which is also available in the aforementioned formats. The *Wolf Marshall Guitar Method* is also available in a two-volume video format that features multi-dimensional graphics to make guitar instruction an interactive experience. Whether your interest is rock, pop, blues or country, more info can be gotten by calling 1-800-637-2852.

### CHRIST CONTEMPLATING COLLABORATING:

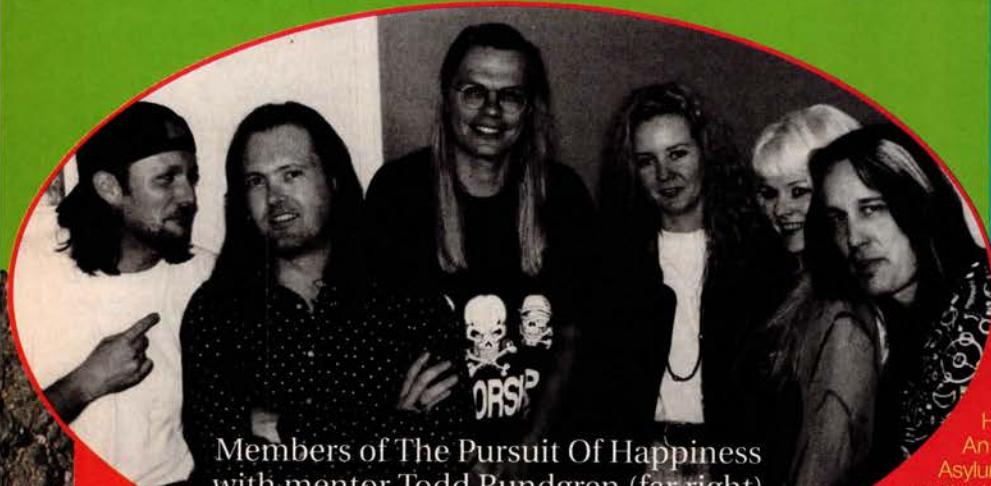
Now don't go starting any rumors. Guitarist John Christ is not—repeat NOT—leaving Danzig. For that matter, the Baltimore-born musician isn't even thinking about his own solo album ala the usual guitar player solo efforts. What J.C. is contemplating however is a collaborative project with other musicians to dabble in something completely different from what Danzig does. But he's far from ending his Danzig days. "Last year I started going through my riff tapes," explains John, "riffs I've had for years and years. I finished a whole bunch of 'em and put together other new ones and I ended up with about 15 complete songs, musically. There were two jazz songs, 32-bar standard tunes—you know, A-B sections. There was one classical guitar song and there were just plenty of rock'n'roll songs, a couple dirge-y metal songs and a couple almost '50s-like fast, boogie-woogie things. I'm slowly learning to start writing stuff down, studying songwriting books and stuff like that." Christ was trained in classical guitar at prep school, then went on to study jazz composition at Maryland's Towson State University before eventually joining up to play the dark metallic-blues of Danzig. "I'd love nothing more than to be able to just write music and then get together with other people that are good at lyrics and all that stuff and just go for it," he says. "Some of the songs are pretty weird—there's nothing like anything Danzig would do so I'm like 'Well, what do I do with all of this stuff?' Eventually I'm going to record it." In the meantime? "Glenn's asked if I have any songs for the next album that we may want to work on together. I think that's cool, that would be great! It would be fun, it would be different—I'd be working with him on a totally different angle than I do now. Instead of just playing more the role of interpreter it would be more the creator-type thing. Don't get me wrong—my role is good as long as I'm good at it. But eventually I want to do stuff like play in a jazz band and a blues quartet or something. And of course," John adds, "eventually there's the symphony that is going to be written." Mind you, he's not laughing.



Lynn McAfee/Courtesy Warner Bros. Records

### DOSE O L.S.D. FOR ICE-T

There's nothing silent about Life, Sex & Death's Reprise Record debut *The Silent Majority*. From its highly provocative cover graphic to an eruption of tracks with profane title and some equally perverse lyrics, the album has stirred more controversy than the acronym of the band's name did back when The Beatles were accused of using it as a cryptogram in "Lucy in the Sky with Diamonds." Perhaps most outrageous of all is L.S.D. frontman Stanley. We're not talking long-haired, fist-pumping, tight-jeaned rebel rocker here; all the furor over Stanley is the general consensus that while he's a wild animal on stage, an irrepressible, one-man freak show, his personal hygiene—or lack thereof—may be even more caustic than the band's music. Be that as it may, back in the fall when Ice-T & Body Count performed at the Concrete Foundations Forum in L.A., the one and only Stanley was invited on stage to share vocals on the song "Voodoo." (Fortunately, this is not a scratch-and-sniff photo of that appearance.)



Members of The Pursuit Of Happiness with mentor Todd Rundgren (far right) and his wife Michelle Gray

Bill Salom

### ODE TO TODD:

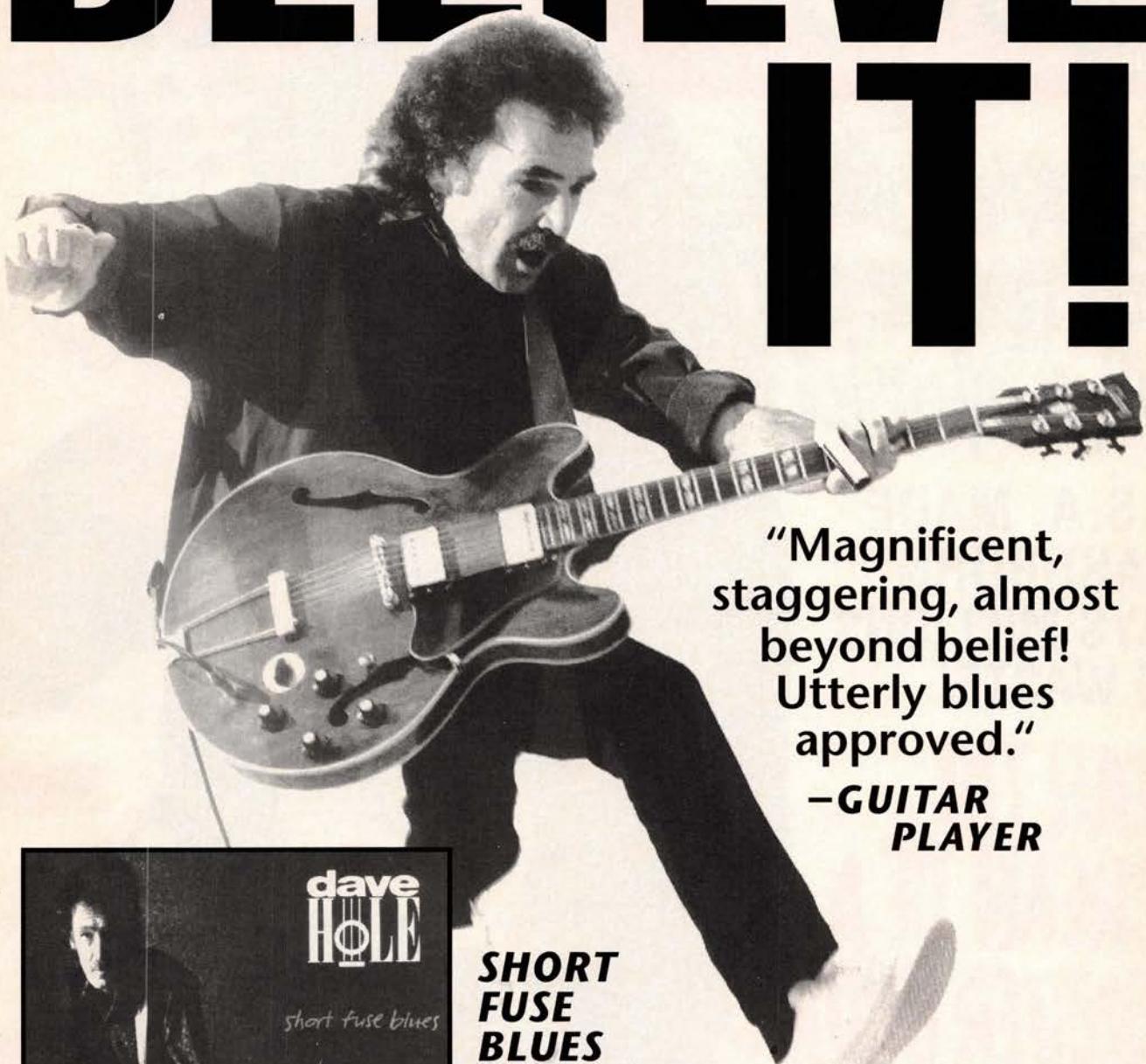
Although Todd Rundgren produced the first two albums by The Pursuit Of Happiness (*Lovejunk*, which included their AOR favorite "An Adult Now," and *One Sided Story*), Ed Stasium (Sire, Asylum, Living Colour, Ramones) took over the production重任 on the band's third release *The Downward Road*. But if you think it's mere coincidence that the instrumental guitar ditty ("Love Them From TPOH") on the new album sounds awfully Todd-like, it's not—that

in fact, the Philadelphia wiz kid playing lead guitar solo on the track, which

the band says was written specifically with Rundgren in mind. *The Downward Road* was

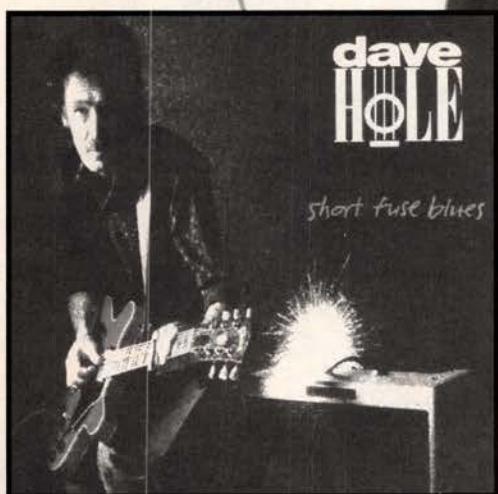
recorded in L.A., smack in the middle of last year's riot-and-earthquake-plagued summer. "Los Angeles was the best possible location to record off than Bosnia/Herzegovina," says TPOH vocalist/guitarist/songwriter Moe Berg. The ever-droll Berg is never at a loss for lyrical inspiration. As the Canadian quintet's record label (Mercury) so delicately points out, Berg's sexual imagery in songs might lead one to think the only thing he's interested in "is giving you a boner." A careful listen proves otherwise; Berg is a wordsmith of wit and adroit expression, even though he admits that most of the songs are "made-up stuff" rather than windows to his own private life. "I've never been interested in keeping a personal diary for the whole world to read," he says. While Berg usually writes all the material on a TPOH album, this time out he took his first stab at co-writing with Jules Shear on the tune "A Villa Portugal." Another musical guest, Paul McCandless from the jazz quartet Oregon, is featured on oboe in "But I Do." In Berg's words, *The Downward Road* is "about things falling apart, the descent to adulthood."

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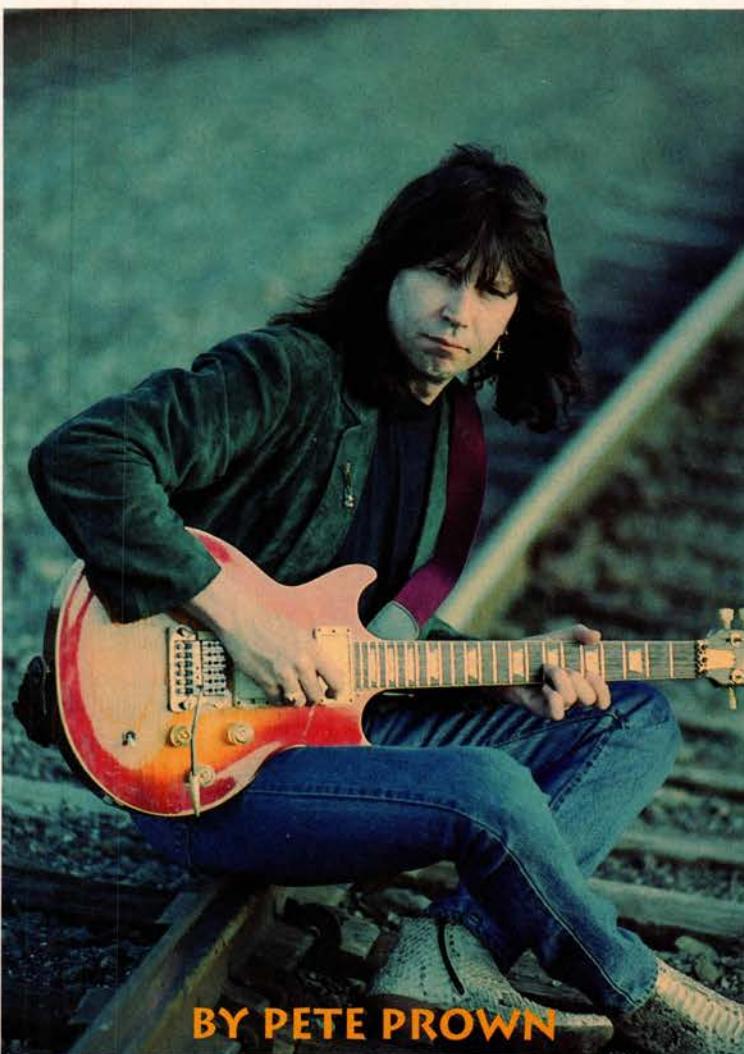
What A Great Guitar Should Be

# PAT TRAVERS

Until the release of his new album *Blues Tracks*, guitar hero Pat Travers had been a prime candidate for a "Where Are They Now?" article, mostly because he hasn't been heard from much since his 1980 heyday when the Pat Travers Band perfected a brand of funky hard rock that was brimming with wild, flanged solos, melodic nuances, and the howling vocals of their guitar-toting frontman. The quartet's 1978-80 lineup, which featured ace picker Pat Thrall and future Ozzy/ Whitesnake drummer Tommy Aldridge, also earned acclaim for recording the brutish rockers "Boom Boom (Out Go The Lights)" and "Snortin' Whiskey," but after the band splintered, Travers spent the next decade performing in the periphery. Now, however, he's back on track with the help of Shrapnel head Mike Varney, who has steered the guitarist towards a combustible amalgam of blues and heavy rock. Further topping off this comeback disc with guest solos by rising flash Michael Lee Firkins, Pat

Travers is giving his double-cutaway Les Paul the best bruising it's had in years, which comes as welcome news to his many loyal fans, among them Mr. Big's Paul Gilbert and Nuno Bettencourt of Extreme.

Despite this current solo venture, it was only about a year ago that the 38-year-old axe veteran was all set to reunite the classic Pat Travers Band with Thrall, Aldridge, and bassist Mars Cowling, but due to a family illness, plans fell through. Fortunately, Travers then bumped into Varney and began production on *Blues Tracks*, though as we now find out, the sessions were pretty much cut on a wing and a prayer. "We didn't go into the studio with real high expectations because we had a limited budget, time constraints, and I had never met the drummer or bass player before," recalls the Canadian-bred gui-



BY PETE PROWN

## BLUES INFERNO

### RECOMMENDED LISTENING

- Heat In The Street* (1978)
- The Pat Travers Band Live! Go For What You Know* (1979)
- Crash And Burn* (1980)
- Boom Boom: The Best of the Pat Travers Band* (1985)
- Blues Tracks* (1992)

tarist, now a resident of Florida. "But it was just one of those times when you get on a roll and the music comes out great. Stylistically, I picked up my blues influence second-hand from English acts like the Animals, Cream, and John Mayall's Bluesbreakers. Lately, Gary Moore has done a great job bringing the blues back around, but Stevie Ray Vaughan probably did the most in making the guitar sing and speak again."

Although Travers' own playing is clearly rooted more in heavy rock than r&b styles, he still has a bone to pick with young players who avoid the blues as well as the larger spectrum of soulful rock guitarism: "To my ears, a lot of today's metal players sound alike because they're playing licks that are derivative of material that's already derivative! I think they forget that the guitar can be a voice and not just a display of speed and technique. Hopefully, something like my version of 'Sitting On Top of the World' will help bring that style of rock guitar back because I cut those leads completely live and some of the notes in there are real honest. I wanted another guitarist on the record, too, so Michael Lee Firkins came in to play on ZZ Top's 'Just Got Paid' and the Allman Brothers' 'Statesboro Blues,' which I also cut back in '77 with Thin

Lizzy's Brian Robertson on second guitar. Anyway, I had never heard Michael play before, but he's really got the neatest style going, doesn't he?

"I guess my own style has changed a bit over the years and now I'm using my fingers to pick lots of things on the record, both lead and rhythm. I got the idea from Jeff Beck and I've found that by playing with just your fingers, you can get the coolest tones and harmonics—check it out!"

Ross Pelton

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1027 DOLPHIN Logo	1035 IRON MAIDEN Don't Tread On Me	1028 PRONG Logo	1024 U2 Lo Cover
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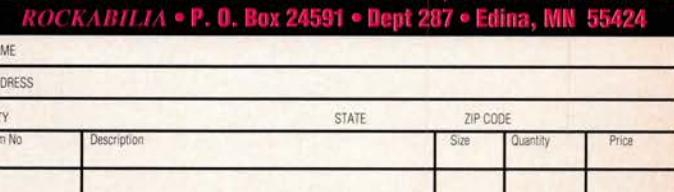
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3023 DANZIG Hell	3023 DANZIG Hell	3245 NINE INCH NAILS Logo	3244 R.H. CHILI PEPPERS New Lp Cover
3023 DANZIG Hell	3023 DANZIG Hell	3255 NINE INCH NAILS Logo	3245 RUSH Rush
3023 DANZIG Hell	3023 DANZIG Hell	3256 NIRVANA Never Mind	3256 SLAYER Hell Logo
3023 DANZIG Hell	3023 DANZIG Hell	3257 NIRVANA Smiley Face	3257 SLAYER Wheel Logo
3023 DANZIG Hell	3023 DANZIG Hell	3258 PINK FLOYD Darkside	3258 SLAYER Motorfing
3023 DANZIG Hell	3023 DANZIG Hell	3259 PINK FLOYD Darkside	3259 STEVIE RAY VAUGHN Photo
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# eugenius

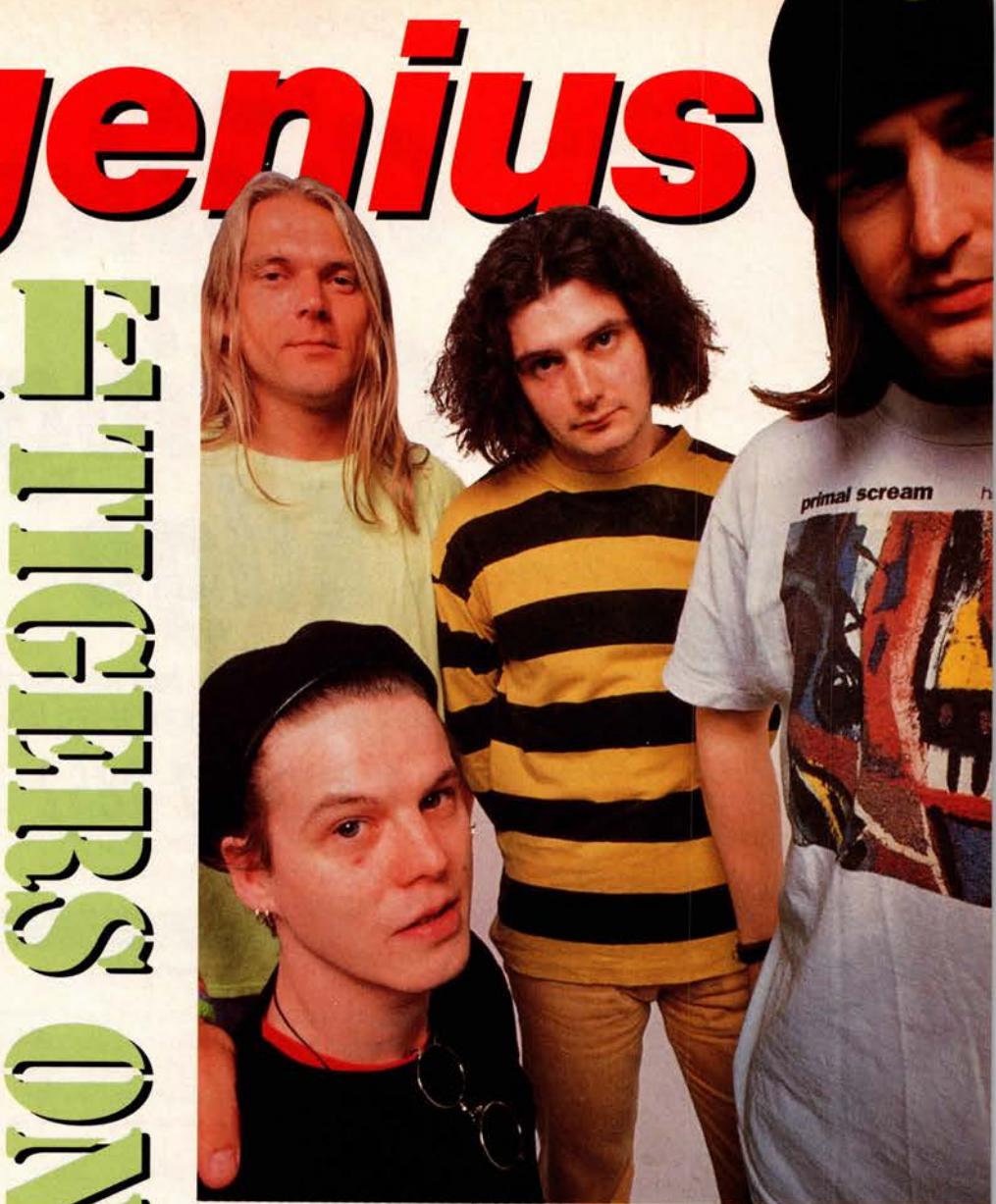
## LIKE TIGERS ON VASELINE

by jem aswad

**R**arely has a band become famous as quickly or as accidentally as Eugenius. Led by singer/songwriter Eugene Kelly, late of Scotland's semi-legendary trash-pop Vaselines, the band's rapid rise to the top of the British independent scene began with six short words. As guitarist Gordon Keen says, "This promoter had been askin' Eugene for ages, 'Have you got a new band yet?' So one day Eugene finally said, 'Oh yeah, I've got a band'—'cept he *didn't*! The promoter said, 'You wanna do a show supportin' the Lemonheads?' Eugene said, 'Fine, great!' Then he phoned me up, and we got James [Seenan], the bass player from the Vaselines, did two rehearsals and went to the show. Brendan, the drummer from Teenage Fanclub, did our first few shows with us—he never even rehearsed with us at all, he just turned up, sat down and said, 'So what are we playin'?' We were just messin' about, and we ended up with reviews in the national press!"

Then called Captain America (until the threat of a lawsuit from Marvel Comics forced them to opt for their current moniker), that show was a prototype for the roller coaster ride of hype and success that the band was about to embark upon. The Vaselines had languished in the relative obscurity of the enormously incestuous Scottish independent scene during the mid-to-late 1980s, along with fellow musicians/drinking buddies Primal Scream, the Soup Dragons, the Boy Hairdressers (who would later become Teenage Fanclub) and the BMX Bandits (of whom Keen and Eugene are both part-time members). Eventually the label to which many of the bands were signed ended up going under, and Eugene went back to college.

But in 1990, the then-rising Nirvana began playing Vaselines covers during their live sets (eventually releasing two on *Incesticide*), and when they toured England, they asked Eugene if the Vaselines would open for them—he "had never heard of Nirvana, but was so chuffed that someone from halfway



Clockwise: Raymond Boyle, Gordon Keen, Eugene Kelly, Roy Lawrence

## VASELINE

'round the world had heard his records" that he reformed the band just for that show. Then, around the time that Captain America began falling together, Nirvana brought Eugene on stage before 30,000 people at England's massive Reading Festival for an encore of the Vaselines' "Molly's Lips," and Kurt Cobain prominently wore a Captain America t-shirt on the front cover of several British magazines. The band quickly released their four-song eponymous debut EP, and had barely recruited drummer Andy Bollen before Nirvana took them as the opening act on their mass-hysteria British tour in the fall of 1991.

"We were playin' in front of three to five thousand people every night and

we'd only been together for three months," Gordon says now. "We got all this press and some articles were sayin' it was the tour of the year."

It must have been terrifying trying to live up to that.

"I was never scared at all because I knew we weren't very good!" he laughs. "I just thought, fuck it! What a gas, y'know? Beats sittin' home watching TV! But lookin' back on it, it nearly split the band completely. At the end of the tour, Eugene and I realized that we were unhappy with our manager, our tour manager, our drummer and our bassist, and we were supposed to record an album when we got back."

The pair quickly cleaned house, but  
*Continued on page 166*

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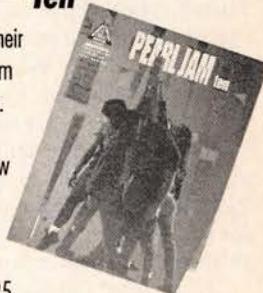
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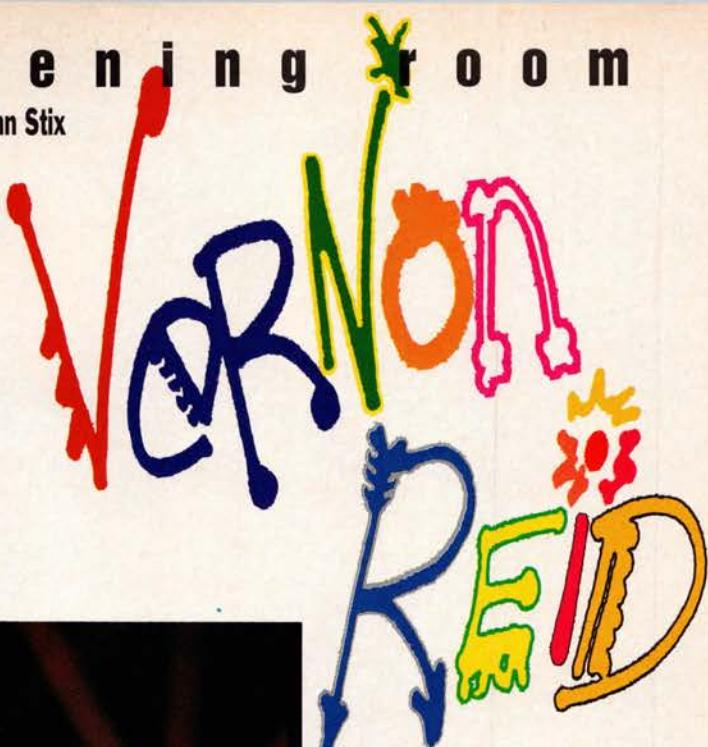
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# in the listening room

John Stix

With *Stain*, Living Colour's third Epic release, Doug Wimbish assumes his new position on bass, the band has replaced dissonance with crunch, and Vernon Reid's playing has gotten meaner in tone and heavier in feel. As the '90s' first truly original "alternative player," Reid continues to lead the next generation of rock guitarists. Befitting of his known love for a variety of music, this Listening Room took us to all points on the compass.



"STRAW DOG/YOU GOT ME ROCKIN'/  
TAKE COVER/MARAINY/CRACK  
BUTTER"

from *The Noise of Trouble Live in Japan* by Last Exit/Enemy

VERNON: This is John Coltrane...No, it's not. I'm wrong. It's someone that's playing phrases that remind me of that. Let me think about that. It's very witty. I like it. I think it's a very witty take, that song, because you know a lot of people that are players in free jazz, or whatever, improvising musicians, like [Anthony] Braxton, are incredibly serious. I always like hearing Sun Ra. People miss the humor of Sun Ra because Sun Ra is amazing. The humor of what he does goes from Fletcher Henderson to Saturn. There is a lot of humor here as well. So I liked it for that. This is Beefheart? It's interesting because they were all in sync with what they were doing. Beefheart's actually very formal, very organized. A lot of times people feel they can just play anything. It's really about making choices. The thing about group improvisation is that whether you're playing over changes or you just pick a tonal center and go, it's really the choices that are made and how people mesh within that—how people feel, how they support one another, and how they play together. They were playing together here. They were all locked in to that feeling, and they all worked together, and it worked as a collective thing. The guitar was definitely in tune to where the drummer was at. He was definitely

Rick Gould/ICP

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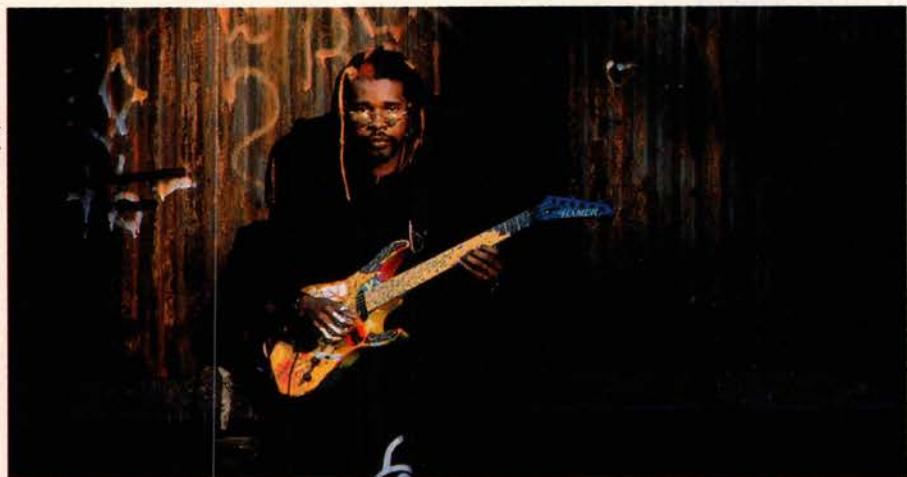
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tuned to where the bass player was. The saxophone would make a statement and leave, and the rhythm would carry. The saxophone would come back in again with that space, and let the rhythm percolate. I thought it worked. They were all in it. It's not like you feel someone is not paying attention or thinks, "Oh, I can play anything." These people are trying to build something, trying to put a feel across. That's the thing.

#### "HOLY WARS...THE PUNISHMENT DUE"

from *Rust In Peace* by Megadeth/Capitol.  
VERNON: Is it two guitarists? They're working very well together. There's one first solo, and then the second guitarist solos. That's cool. It sounds like they're having fun. The lyric reminds me of Megadeth. It reminds me of Metallica. I don't know the piece.

GUITAR: It is Megadeth.

VERNON: That's the first thing that came to my mind. Do they have the same lead vocalist? I liked that. I hear Megadeth or Metallica and I always wonder, "Do you ever listen to Bertolt Brecht?" You know, like "Mack the Knife," *Three Penny Opera*? I always thought that would be great for speed metal. Some Bertolt Brecht would be real because it's a very hard sentiment. A lot of it is very politically aware. Certainly Brecht was on a whole other level, but it's interesting where a lot of these bands are coming from. Oh God, I'll tell you, I love this Megadeth music. It's not as heavy as *Peace Sells* but they're really playing well together.

#### "LIVING FOR THE CITY"

from *Inner Visions* by Stevie Wonder/Motown  
VERNON: I thought "Living For the City" was revolutionary for the time it came out. It told a story of a child growing up. Basically, it told a story of somebody coming from the rural South and going up to the industrial North. Then there's a song structure and the song. "Living just

enough/living just enough for the city." Then there's a breakdown where there's basically a skit that's completely acted out, where you hear this kid get off the bus. He goes, "Wow! New York, just like I pictured it/Skyscrapers and everything." And then you hear a sharpie coming through saying, "Hey man, you wanna make a little money, just hold this right here." And he takes off. You know that the cops are going after this guy but instead they run up on this kid who just got off the bus, and next thing you know he's in jail. And the song talks about what happens to this kid after he comes out of jail. The song "Living For the City" is, in a sense, about leaving those rural values

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and wanting to get into the fast life and getting burnt by that. It's an interesting song because it kind of broke away from the standard song format, formulas and structures. It went into unexplored territory at that point. Nobody was doing that in the middle of a popular song. It's a great song because at the time that it came out, it was completely new. Now we look at it and listen to it and there's thousands of things like that. But it was so new for its time. That's the thing about a lot of music, a lot of classic rock and that sort of thing. What's forgotten is how fresh "Badge" was, and [how fresh] the first Led Zeppelin stuff really was at the time it came out. There was nothing out there like it. When "Foxy Lady" happened there was nothing like that at all.

### "HEARTBREAKER (AT THE END OF LONELY STREET)"

from *Un-Led-Ed* by Dread Zeppelin/IRS VERNON: It's great fun. Think about all the bands that have been influenced by Zeppelin and the way people try to exactly imitate what they did. These guys go "Okay, what we're gonna do is a reggae version of these other things and have an Elvis impersonator sing the tunes!" Why not? I think Robert Plant said that of all the bands that have tried to do anything like Zeppelin, they are his favorite because they're having a lot of fun. They were good live, too. TortElvis [Dread Zep's original vocalist] had somebody come out and wing him towels. He'll sing a little bit and in between he'll get a glass of water and get his towel. Then he'll drop his towel and this guy's got to pick it up and give it to him [laughs]. I never played Zeppelin songs in a cover band but there was a great band called Rat Race Choir with Mark Hitt on guitar and they used to play at our battle of the bands in high school and they did Zeppelin great.

### "THE RETURN"

from *The Return* by Pat Martino/Muse VERNON: If he makes more records it will be great to hear where he's gonna go. This record, *The Return*, is amazing. I admit that I'm a fan of his and George Benson. I have quite a few other people in jazz but his playing is amazing. To think that someone could, like, lose the ability to play and then teach himself again from listening to his own records and play the way he's playing! Pat has certain phrases that you'll recognize but it's like he's not on this record. It's weird, it's like he doesn't play that way but you know it's him. You wonder, does he still do any of that stuff, and then on one solo he plays the sort of stuff he used to play. I hope he keeps recording.

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# RAGE

**AGAINST THE MACHINE**

**By Jem Aswad**

Lindsay Brice

**R**age Against The Machine is a band that's been waiting to happen for a long time. From Afrika Bambaata to Run DMC to Anthrax's much-vaunted tour with Public Enemy last year, rap and hard rock have been interbreeding (to extremely varying degrees of success) for over 10 years now, and the concept is certainly nothing new. Yet Rage offers a subtley different hybrid that proves beyond any doubt that there's life in the old beast yet.

What makes the band different is the fact that they fuse rap and hard rock in an entirely organic way—no samples, synthesizers or keyboards were used on their self-titled debut LP—which might make them the first band to actually *fuse* the two genres, instead of clumsily grafting one onto the other. Although Rage may not know it, the secret to their sound is space: lean, basic, riff-driven grooves that recall Run DMC as much as AC/DC. It's all balls and no bullshit, which is especially surprising considering the caliber of the musicians involved.

While guitarist Tom Morello, bassist Timmy C. and drummer Brad Wilk are all monstrous players who probably could spend half the night wandering off into extended solos that would have GIT, BIT or PIT students writhing in amazement, they don't, keeping things tight and tasteful and letting what they *don't* say carry as much weight as what they do.

"I like to think that our style is our own," says Morello. "I think we're the first band to combine hardcore and rap—as opposed to funk—and bring an element of musicianship as well."

The band's LP is driving and confrontational from front to back, yet if Rage sometimes falls slightly short of their considerable ambitions, it's certainly worth giving them the benefit of a doubt; the group played its first gig less than 18 months ago.

While the focal point is unquestionably vocalist Zack De La Rocha, Morello is their musical quarterback (although he'd never admit it). The band's lean rhythm section and De La Rocha's

shouted, monotonous style leave a lot of melodic space to fill, and Morello does it with musclebound riffs and wild, experimental embellishments (which often don't even sound like a guitar) that are so intuitive he seems at a loss to describe them or their origins. "I never tried to learn anyone's solos," he says, "and whenever I'd catch myself playing something that sounded like someone else, I'd always try to change it. I admire players who have their own unique sound. I mean, the guitar is just a piece of wood with six wires and electronics, and there are a limitless number of things you can do with it."

Morello's background is unusual, to say the least. "My father is Kenyan; my mother is American and they met in Kenya. In 1963, my father was part of Kenya's first United Nations delegation, so they moved to New York, which is where I was born. Later, they got divorced and my father went back to Kenya and my mother and I went back to Libertyville, Illinois [on Chicago's North Shore]."

Tom got his first guitar at 13 and



## RAGE AGAINST THE MACHINE

signed up for lessons at the local music shop. "I wanted to learn how to play [KISS'] 'Detroit Rock City' and 'Black Diamond.' The teacher said, 'Well, you have to learn how to tune the guitar first,'

thing left is the body! I keep putting new things on it—it's a total mutt!"

In 1986, the guitarist moved to rock's ultimate boot camp, Los Angeles. "The first years there were pretty grim," he

Eventually Tom joined Lock Up, a mediocre funk-rock band with whom he released an album on Geffen in 1989. More than anything else, the experience taught him what he didn't want, and in

'91 he united with Zack (formerly of hardcore band Inside Out), Wilk (who'd played in a band with Pearl Jam's Eddie Vedder) and Tim C. to form the band he'd originally moved to L.A. to form.

"My experience with Geffen was not a good one," Tom says, "and it made me wary of major labels. When we formed this band, we wanted to make our own album independently of anyone. So we laid down 12 songs [seven of which are on the band's Epic LP] in this 13-track studio—I say that because it was allegedly 16-track but only 13 worked—and spent about \$1,200. We

Kristin Callahan



and that was the last guitar lesson I took! But I started up again when I heard the Sex Pistols, who basically taught me that you don't have to be technical to be in a band."

Although he played in high school bands, Tom didn't decide to pursue music seriously until he was 19 and enrolled at Harvard, a decision which had to be made at one of the worst possible times. "It wasn't easy!" he laughs. "Obviously, I didn't really fit in with my classmates because I was practicing for four hours a day as well as working on my studies."

After graduating, he upped his practicing time to eight hours a day. His lack of formal training contributed to his innovative style, yet he also discovered the basics without really intending to. "At first I just puzzled out blues scales and minor scales, but after I had some understanding of music theory, I bought a book and realized that I'd stumbled upon modes and jazzier styles, too."

Morello's equipment is as intuitive as his playing style. "I use a 50-watt Marshall head and a couple of greasy little effects I've had since I was 17. My guitar is this Frankenstein I put together—I don't wanna say what kind of guitar it originally was because it was terrible and the only

says. "I had moved out there with a specific idea of the band I wanted: I wanted to combine Grandmaster Flash, Led Zeppelin, The Clash and War into one band—and I had never heard of the Red Hot Chili Peppers! At the time, glam metal was all the rage, and I'd take out ads and end up with these guys who looked like they wanted to be in WASP. I remember talking to the guys in one band who seemed pretty cool, but as soon as I got off the phone with them, their manager called and asked, 'How long is your hair?' I said 'Not that long.' 'Is it at least shoulder-length?' 'Well, not really.' 'Then I

guess you're just not right for this band.' I said, 'How could you possibly know that? I might be the greatest guitar player in the world!' And he said that the band had label interest and were looking for someone 'very specific.' He laughs, 'I learned a LOT from that band!'

**"One thing that a rock band can do is get people to shell out money for good causes — I mean, would you rather have someone's money go to a soup kitchen or a BMW?"**

wanted to make a tape manifesto rather than a three-song demo; we wanted a record, a complete, strong statement from start to finish. We didn't know if anyone would like it, but so far we've sold 5,000 copies through mail order, and there have already been a number of bootlegs—there

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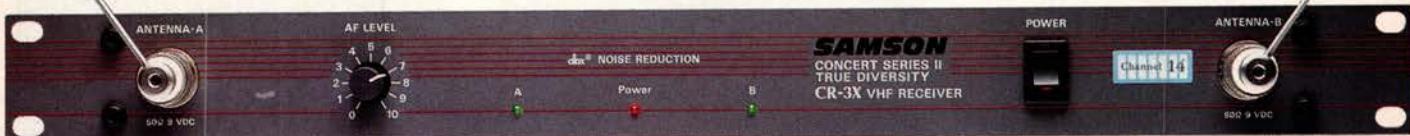
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are people all up and down the West Coast who have it who couldn't possibly have gotten it from us."

The tape started a buzz that completely exploded as soon as the band began gigging in the fall of '91, when they were able to use their extensive contacts on the L.A. scene to get some absolutely killer opening slots; friendships with people like Vedder, Perry Farrell, Stephen Perkins (who plays on Rage's "Know Your Enemy") and Ernie C. resulted in gigs with Pearl Jam, Farrell's new band Porno For Pyros, and Ice-T's Body Count, respectively.

"We started getting major label offers after our second show," Tom says, "but we had no interest in being on a major. But with respect to our relationship with Epic, I think they realized that our music was something that needed to be left alone, they were very sensitive to what we were doing. But we're a big gamble for them—the only other bands like us that Sony has had are The Clash and Public Enemy."

Yet unlike 99% of rock's self-styled "radicals," Rage actually put their money where their mouths are, backing up their ultra socially-aware lyrics by playing benefits for anti-police brutality organizations, anti-censorship organizations, Parents For Rock & Rap, homeless organizations, and an anti-vivisection campaign.

"One thing that we want to do is strip away complacency and apathy. What most people don't realize is that *all* entertainment is political—and the leaders of this country know that there's no better opiate than using entertainment to sink people into a hot-bath of apathy. Being realistic, one thing that a rock band can do is get people to shell out money for good causes—I mean, would you rather have someone's money go to a soup kitchen or a BMW? We want to try to use our art to finance organizations that we believe in, but it can't stop there. I don't know if we can really change things, but from some of the letters we've gotten, the message is getting through and seems to be affecting people in a positive way."

As for the band's wide-open future, Morello will only say, "I want us to avoid any specific agenda. I never want to use any samples and always keep it organic—I think we'll always be real. I want the parameters to be original and open, and *always* aggressive."

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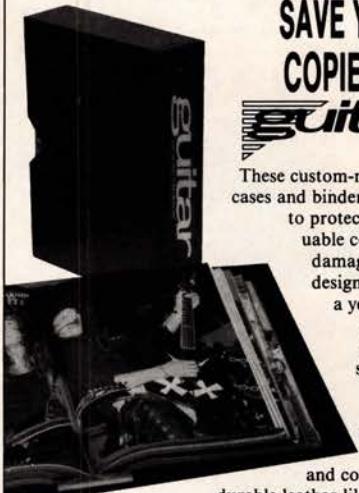
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# Robben Ford

**I**t happened by virtue of getting a telephone call from [saxophonist] Tom Scott," says guitarist Robben Ford, recalling the lucky break in the mid-Seventies that got him involved with the L.A. Express, Joni Mitchell and George Harrison all in the same year. "I had never listened to Joni Mitchell, but Tom told me Roger Kellaway was playing piano in the L.A. Express band. I was a fan of Roger Kellaway. This was right on the heels of my having just quit Jimmy Witherspoon. In fact I was quitting him the day I got the call from Tom. I listened to the first L.A. Express album and I didn't like it. I was so into blues and jazz at this point. Then he played Joni's record, which was *Court and Spark*. I thought, 'This is a nice record,' and I was digging John Guerin's drumming. Tom said, 'Why don't you come out and play with us one day?' I went down and it turned out to be an audition. There were three other guitar players who were going to play that day. I had no idea about this and was kind of miffed. I didn't dig it as far as the music but I was very impressed with the people. Joni showed up at the end of the jam and checked me out. At first I did not want to do it. But the musicians were so good and it was obviously a step up for me in terms of the kind of musicians I'm associating with. I was always with my peers, young guys from

the Bay Area. Then while I was on tour with Joni, George Harrison invited me to play with him. So we went from Joni's tour to making the second L.A. Express record, *Tom Cat*, and straight into rehearsals and on the road with George Harrison. 1974 was quite a year. Suddenly I was being associated with top-notch, first-call studio musicians and two major pop icons."

So at 22, after having played with his brother in the Charles Ford Blues Band



## Invoking His Heroes

by John Stix

and doing a stint with Charlie Musselwhite and Jimmy Witherspoon, Robben (who Larry Carlton credits with whipping him into shape as a solo artist) jumped right to the top of the A-list of studio and live performers. The guitarist went on to record two blues-rock fusion albums, *The Inside Story* (Elektra) as a leader and, after leaving Miles Davis, the Grammy-nominated *Talk To Your Daughter* (Warner).

But there comes a time when you no longer want to be known for whom you play with, but rather as a voice in your own right. And so Ford recently turned down David Lee Roth when he came in search of a blues-based project. "David tracked me down after having heard *Talk To Your Daughter*. He came out and heard the band at the Palomino in North Hollywood and was really excited about it. He immediately wanted to adopt the entire group and hit the road. I brought him some tunes and he played me some things. He was looking for me to do some arrangements of his songs and he also wanted to do some writing [together]. I told him I would be happy to do the album and maybe some special appear-

ances here and there. In the long run I didn't want to go out touring with him because I really want to focus on my own music with my own group."

The group, which includes Roscoe Beck (bass), Tom Brechtlein (drums) and Robben on guitar and vocals, has just issued *Robben Ford & The Blue Line* (Stretch/GRP), another blues-rock based project that fans of The Fabulous Thunderbirds to fans of Larry Carlton will find right on the mark. It's no surprise

that Ford was started in this direction upon buying his first album, the *Paul Butterfield Blues Band* with Mike Bloomfield on guitar. "I got very excited about Chicago blues music and such a wonderful guitar player as Mike Bloomfield. I tried to sound like him. I did pretty good for a while there, then the other influences started coming through, like Hendrix and Clapton. Initially it was the British Invasion: Beatles, Yardbirds, Stones. I liked the first two Hendrix records; *Axis* was my favorite. I liked the first Cream album and Clapton when he played with John Mayall. The 'Beano' record knocked me out. There are lots of influences for me but the guys who really captured my heart and mind were Mike Bloomfield and B.B. King—they were my heroes. It was something about their energy."

Asked to explore his own best efforts on *Blue Line*, Robben chooses "Life Song," "Prison of Love" and "My Love Will Never

## "Basically I'm composing when I'm playing a solo."

Die" for their continuity of ideas. But "Life Song," the ballad, has a little something extra as he explains: "The guitar on there reminds me of my own version of the way Clapton played on the first Cream album. There are certain times when you're playing when you are invoking your lineage. You sort of embody those things. I sometimes get chills playing because this connection occurs between me and my heroes. That's the best feeling. It's sort of what you aspire to when you're a kid: 'Wow, Eric Clapton!' 'Wow, Mike Bloomfield! I want to be just like him.' Then one day you kind of see that you are

completing the connection with that person. They are not just above you. You are in awe of them but you've made this connection which is transcendent. I'm sounding a little mystical here but the connection actually happens. It's like you embody your hero. I just love that. There's plenty of other great things in music but that's what I like about the guitar in 'Life

Song.' It has that quality of making that connection. I am almost deliberately invoking Clapton from 1967 and it seemed to work. He seemed to show up.

"Then there is 'Start It Up' which is a live performance. I've never been big on emulating the older school. Jimmie Vaughan is a master at playing other people's styles. He sounds like Magic Sam and Guitar Slim and that whole group. I never was drawn to sounding like that. It's almost rockabilly but it's blues. Over the last couple of years I've become more appreciative of it largely due to Jimmie's influence. That's what's kind of going on there, that old-style guitar. The only way for me to do it is to completely abandon and put on hold how I play guitar and just go for something. It's casting it all to the wind. That go-for-it thing is going on there—it's a different language. The guitar has no overdrive or effects. It is a 1956 Tele through one of my Dumble amps. It might as well be a Deluxe or an old Fender amp. It's guitar and amp, that's the point. The same with 'Prison of Love' which is my '58 Strat through my old Fender Deluxe. I put .011s on it and I usually use .010s. It's got big strings and no tricks to the sound. I'm deliberately putting myself in a different place."

Whatever place he takes his music, Robben speaks through the Fender Robben Ford model and a Dumble amp. Fender's idea was to accomplish many things in one guitar. The Robben Ford model features a coil splitter and an ebony fretboard, like the old Super 400 and the L-5. It's a double cutaway like the 335, and has a smaller body like a Les Paul. The Dumble amp is built by Alexander Dumble (formerly known as Howard Dumble). "He hand-makes virtually everything about the amplifiers, save the tubes," says Robben. "He puts the thing together soup to nuts. He builds the amp for you, then you get together with him and do some tweaking. When I bought the amp, he loaned and eventually gave me a 2x12 cabinet. It's all such high quality and nothing ever goes wrong with it. I have not found anything comparable since. I now

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# guitar questions

Barry Lipman

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**Question:** What makes for stiff or "hard to bend" action on a guitar?

—Thomas Mullikin/Maysville, KY

**Answer:** There are several factors that affect the stiffness of your strings. String gauge is the first to come to mind and the easiest one to control; the heavier the gauge, the stiffer the feel at a given pitch.

Scale length is another factor. Shorter scales will require less tension than longer ones to achieve the same pitch at a given string gauge. To figure out the effect of scale on tension, just imagine capoing up a fret and retuning down to pitch.

Pitch itself is yet another factor affecting tension. Some players tune down a fret or two in order to lessen the string tension. Others tune down but use a heavier string to get a fatter sound without excessive tension.

Another factor often overlooked is the free length of string between the nut and the tuners or between the bridge and the tailpiece. The longer this extra length outside the actual playing or vibrating length, the softer the strings will feel, but the farther you will need to push or bend them in order to affect the same pitch rise.

**Question:** Is it possible to put a Floyd Rose Tremolo on my SG guitar?

—Brian Noer/Ontario, Canada

**Answer:** Yes, you can install a Floyd on a thin-bodied guitar like an SG. Aside from a lot of routing, you will need to grind the bridge's block down a good 1/4 inch or more so that it won't protrude from the back of the body. After grinding, the spring hole will need re-drilling. You will then typically require one additional spring to counter the string tension because the shorter block length will give the springs less leverage over the strings.

Aside from that, the installation is the same as for any other guitar.

**Question:** What type of finish is best to use on a guitar?—REN/Lincoln, ME

**Answer:** That depends on what type of guitar you are talking about. The best finish for a solid body electric guitar would be a tough and durable catalyzed polyester or polyurethane. These types of finishes are solvent-resistant and can take all kinds of abuse without chipping or cracking.

The fumes and overspray from shoot-

ing caty-poly finishes are about the worst stuff you can breathe. If you decide to use one of these high-tech wonder finishes, adequate ventilation is not enough! Use a fresh-air mask. This type of mask is connected by way of a long tube to a continuous source of fresh air.

Acoustic guitars are a different story. I recommend using the old fashioned nitro-cellulose lacquer. This type of lacquer dries very hard. After a few months it will chip like glass. Although much more fragile than the caty-poly type finishes, it will produce a brighter and louder tone on acoustic instruments.

Cellulose finishes tend to have an amber or honey-colored tint to them, although water-clear mixtures are available. The amber lacquers tend to age to a rich golden tone, enhancing the natural aging characteristics of most woods. The deepening of the tint of most cellulose lacquers precludes using it over certain colors; for example, when sprayed over blue you will get a greenish color that will turn more and more green and less and less blue over time. ▀

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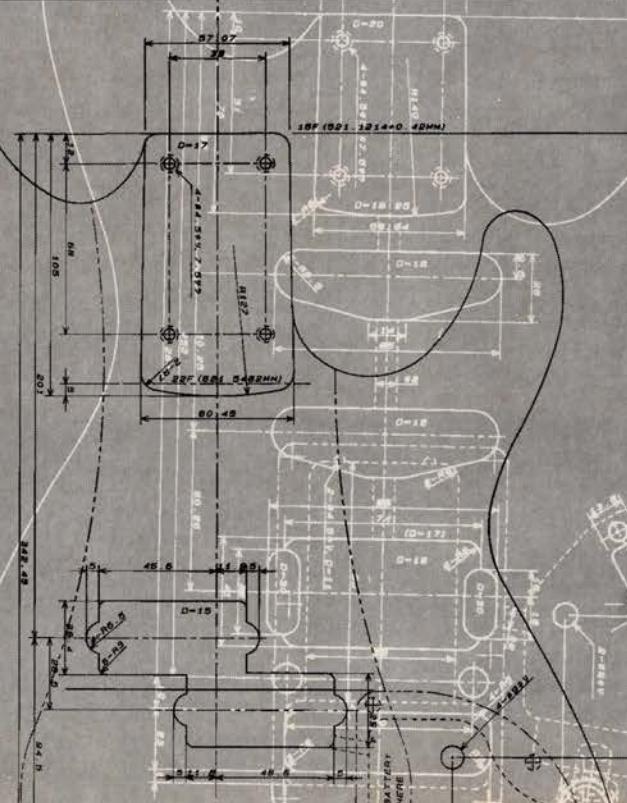
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Continued from page 6

### SEATTLE SCENE SUPPORTERS

I bought the October issue because of your feature on Pearl Jam, and bought the November issue for the transcription of "Hunger Strike" by Temple Of The Dog. However, I was thrilled to read the interview with Jerry Cantrell of Alice In Chains and discover an explanation for the haunting lyrics of "Would?" Using Andrew Wood's point of view in the lyrics represents sophisticated and serious songwriting that I both respect and admire. After hearing the excellent sounds of Mother Love Bone on both *Apple* and *Shine*, I felt deeply saddened by the death of Andrew Wood, even though I only know him through his music. Fortunately, I can enjoy Alice In Chains even more. Thank you for an enlightening interview with such a talented musician.

Suzanne Bergfalk  
Calabasas, CA

I'm writing to thank you for a superb interview with Jerry Cantrell in November's issue. I've been into Alice In Chains for a while now; I really dig their music but until this interview I

really didn't know where they were coming from.

I'd also like to comment on the Seattle scene...It's excellent to see such friendship and respect among these musicians. It's a breath of fresh air. I think it's great how they've all contributed something musically to the sad loss of Andrew Wood (singer/writer Mother Love Bone).

It's easy to understand Seattle's explosion on the music scene—they have talent, depth, sincerity and a love and devotion for their music that isn't often found in today's artists.

Thank you for featuring Seattle often in your magazine. Though I don't play guitar I enjoy reading about Jerry Cantrell, Mike McCready, Stone Gossard...

Nancy Boss  
Boston, MA

### THE CHRIST MAN COMETH

I frequently buy your publication and I must say it is one of the better or best guitar magazines available! Not until the December 1992 issue has your magazine ever featured Danzig's John Christ. I was really pleased to find the article featuring this remarkable guitarist. Please feature more articles on

John Christ and more transcriptions by Danzig. This would really be appreciated by a very devoted buyer. Thanks!

Renata Rosa  
Montreal, Quebec

### HEY JOE

Should he happen to read this, I'd really like to thank Joe Satriani a lot for appearing on the David Letterman Show. It was really exciting because I have never seen him perform before. One of the biggest differences between live performances and the album is that the album always sounds cool, and the live performance stinks! But Joe's performance was just as excellent on the Letterman show—twice as good because it was an actual "one take" type of live Satch performance—as it was on the album! That, I think I can safely say, is the mark of a truly serious and well-practiced musician. It has inspired me to practice as much as I can in 24 hours!

I would also like to thank *GUITAR For The Practicing Musician* for its numerous interviews, lessons and transcriptions with Satch. Thanks a lot, guys!

Nate Michals  
Arcade, NY

# Microphobia

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# ROCKIN' IN THE FREE WORLD

As Recorded by Neil Young  
(From the album FREEDOM/Reprise Records)

Tablature Explanation page 127

Words and Music by Neil Young

Moderate Rock  $\text{♩} = 132$

Rhy. Fig. 1

Gtrs. I & II slight P.M.

Intro  $f$

(end Rhy. Fig. 1)

E5 D<sup>VII</sup> C<sup>V</sup> E5 D<sup>VII</sup> C<sup>V</sup>

**There's**

Rhy. Fig. 2

\*\*Gtr. II plays C6.

Em D C Em D C

col - ors on the street. Red white and blue. Peo - ple

\*\*Gtr. I

let ring

shuf - fl - in' their feet. Peo - ple sleep - in' in their shoes.

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Em7 D C Em7  
 lot of peo - ple say - in' we'd be bet - ter off dead. Don't feel like Sat - an but I  
 P.M. P.M. P.M.

Chorus  
(Both gtrs.)

④ open D D

① open ② C

Keep on rock - in' in the free world.

② open  
③ Em Em7  
④ open G  
⑤ open G  
D  
③ open  
④ open



w/Rhy. Fig. 3

Em D C Em7

puts the kid a-way an' she's gone to get a hit. Hit!  
She hates her life an' what she's Kid!

D C Em7 D C

done to it. There's one more kid that will never go to school. Nev-er Nev-er.

Em7 D C D.S. al Coda I

get to fall in love. Nev-er get to be cool.

Guitar solo Rhy. Fig. 4 E5

Coda I Gtr. P.M. #Gtr.

D6 C6 (end Rhy. Fig. 4)

w/Rhy. Fig. 4 (3 times, w/slight improv.) E5

\*trem. bar

5:4

12 12 12 12 12 12 12 12 15 15 15 12 15 12 12 14 12 14 14 14

\*Use trem. bar for all vibr.

D6 C6 Full E5 Full Full

slap-back echo Full Full Full

D6 C6 Full 1½ 1½ \*1½ 1½

12 14 12 14 12 14 12 15 15 15 12 15 12 12 14 12 14 14 12 14 14

\*Hold & manipulate trem. bar while picking.

E5 D6 C6 w/Rhy. Fig. 2 Em

hold-bend

Full

(12) 14 12 12 14 14 14 12 15 14 12 14 12 15 14 12 15 12 15 12 14 12 15 12 14

\*Vib. & pull up bar simultaneously.

The image shows two staves of electric guitar tablature. The top staff starts with a D chord, followed by a C chord, then an Em7 chord. It features several performance techniques: a tremolo bar with a fast Leslie effect, wavy line grace notes, and two 'Full' grace note markings. The bottom staff continues with a C chord, followed by an Em7 chord, then a D chord, and finally a C chord. It includes a tremolo bar, wavy line grace notes, and grace notes marked 'Full'. The tablature uses standard six-string notation with note heads and stems.

3rd Verse  
D C N.C.

We got a thou-sand points of light for the home-less man.

(Gtrs. out)

P.M.

(15) 15 15 0 0 || 3

0

We got a kind - er, gen - tl - er ma-chine gun hand. We got de-

w/Rhy. Fig. 3 (w/improv.)

Em D C Em7 D C

part - ment stores\_ and toi - let pap - er. Got sty - ro - foam box - es for the o - zone lay - er. Got a

D.S. al Coda II

Em7 D C Em7 D C

man of the peo - ple, says keep hope a - live. Got fuel to burn, got roads to drive.

The musical score consists of six staves of guitar tablature. The top staff starts with a Coda II section in common time, featuring chords C, Cadd9, Em, A, and A. It transitions to an Outro section with Rhy. Fig. 5 (Gtr. II) in E5, using open strings (②, ③, ④ open). The score includes markings for P.M. Full, Gtr. I, and All vibes. w/trem. bar. Chords shown include Asus4, A5, D6, Cmaj7, and E5. The second staff continues the Outro section with a Full tremolo pattern. The third staff begins with w/Rhy. Fig. 5 (till fade) in E5, followed by D6, Cmaj7, and E5 chords. It features a 'rake' technique and various string bends. The fourth staff continues the guitar part with D6, Cmaj7, and E5 chords, using hold-bends and full弓 (Full弓). The fifth staff begins with a 'Begin fade' in E5, followed by D6, Cmaj7, and E5 chords. The sixth staff concludes with a 'Fade out' in E5, followed by D6, Cmaj7, and a final 'Fade out'.

# BASS LINE FOR ROCKIN' IN THE FREE WORLD

As Recorded by Neil Young  
(From the album FREEDOM/Reprise Records)

Words and Music by Neil Young

Moderate Rock  $\text{♩} = 132$

1st, 2nd Verses

Em7

Play 4 times

Intro E5 D C E5 D C Em7 D C

*f*  
(w/pick)

1.... col - ors on the street, (etc.)  
2.... wom - an in the night, (etc.)

1.2.3. 4. Chorus G D

Keep on rock - in' in the free world, (etc.)

Play 3 times

3rd time to Coda II

C G/B Em7 G sl. D C

2nd time to Coda I

D.C. al Coda I

G/B Em A5 sl. sl.

Coda I A sl. sl.

Guitar solo

E5                    D                    C                    E5                    D                    C

E5                    D6                    C6                    E5                    D6                    C6                    Em

D                    sl.                    C                    Em                    D                    C

Em                    D                    sl.                    C                    Em                    D                    C

We got a

3rd Verse (Gtrs. out)  
N.C.(Em)

(D)                    (C)                    (Em)                    (D)                    (C)

*mf* thou-sand points of light (*etc.*)

(Em)                    (D)                    (C)                    (Em)                    2(D)                    (C)

D.S. al Coda II

Coda II      G/B      Em      A

Outro solo      E5

D6      Cmaj7      E5      D6      Cmaj7

E5      D      C      E5

*Begin fade*      Em

D      C      sl.

Em      D      C      Fade out

# SOMEBODY TO SHOVE

**As Recorded by Soul Asylum**  
(From the album GRAVE DANCERS UNION/Columbia Records)

*Words and Music by David Anthony Pirner*

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PCH 1002

Pre-chorus  
G5

Rhy.  
Fig. 3 A5 G/B C5

wait - ing by the phone, wait - ing for you to call me up and tell  
Rhy. Fig. 3

Gtr. IV

let ring

me I'm not a - lone. \_\_\_\_\_

(end Rhy. Fig. 3)

(end Rhy. Fig. 3A)

3 0 0-2 (2)-0 3 3 (0) 3 3 0 0 0 0 :

2nd Verse  
w/Rhy. Fig. 1 (3 times)

⑤2fr. Cmaj7 B ⑤2fr. Cmaj7 B ⑤2fr. Cmaj7 B x B5 ⑤2fr. B5 ⑤2fr. B5 ⑤2fr. B

Hel - lo, \_\_\_ speak up, \_\_\_ is there some - bod - y there?..

A musical score for a single melodic line. The key signature is G major (one sharp). The time signature is common time. The melody consists of eighth and sixteenth notes. The lyrics are: "These hang-ups are getting me down." Various grace notes and slurs are used to indicate performance style. Measure numbers 5, 6, 7, 8, 9, 10, 11, and 12 are indicated above the staff.

Musical score for 'In a world from - z'en' featuring a soprano vocal line. The lyrics are: In a world from - z'en. The vocal line consists of eighth and sixteenth note patterns. The piano accompaniment includes chords such as B5, B, and Cmaj7.

w/Rhy. Fig. 2

Cmaj7 ⑤2fr. Cmaj7 ⑤2fr. Cmaj7 ⑤2fr. Cmaj7 ⑤2fr. Cmaj7 ⑤2fr.

let's talk it o - ver, let's go out and paint the town..

Pre-chorus  
w/Rhy. Figs. 3 & 3A

G5 A5 G/B

'Cause I'm wait - ing by the phone,

C5 G5 A5 G/B

wait - ing for you to call me up - and tell me I'm not a - lone.

Chorus

Rhy. Fig. 4 C5 B5 A5 G/B

'Cause I want some - bod - y to shove..

C5/G C5 B5 A5 C5/G C5 B5

I need some - bod - y to shove..

A5 G open CS ① ② open (end Rhy. Fig. 3) ③

want some - bod - y to shove me.

Guitar solo

Gtrs. I & II Em D Em D

Gtr. IV sl. sl. 1/2 P M.-----4

let ring-----

Em D B5

17 14 17 14 17 15 17 15 0 0 0 0 0 12 0 10 0 12 0 10 0

3rd Verse  
w/Rhy. Fig. 1

You're a dream for in - som ni - aces,

Gtr. I (Gtr. IV out)

w/Rhy. Fig. 2

prize in the Crack - er Jacks, all the diff - frence in -

the world is just a call a - way. And I'm

Pre-chorus  
w/Rhy. Figs. 3 & 3A (2 times)

wait - ing by the phone, wait - ing for you to call me up - and tell -

G5                    A5                    G/B                    C5  
 me I'm not a - lone. ————— Yes, I'm

G5                    A5                    G/B                    C5  
 wait - ing by the phone, ————— I'm wait - ing for you to call ————— me up. Ah, call —————

G5                    A5                    G/B                    C5  
 me, and tell ————— me I'm, tell ————— me I'm not a - lone. ————— 'Cause I —————

Chorus  
 w/Rhy. Fig. 4 (2 times)

G5                    B5                    A5                    C5/G                    C5                    B5                    A5  
 want some - bod - y to shove, ————— I need some - bod - y to

C5/G                    C5                    B5                    A5                    G open                    C5  
 shove, ————— I want some - bod - y to shove ————— me. ————— Yes, I —————

C5                    B5                    A5                    C5/G                    C5                    B5                    A5  
 want some - bod - y to shove, ————— I need some - bod - y to

C6/G                    C5                    B5                    A5                    C5                    D                    Em                    G open  
 shove, ————— I want some - bod - y to shh, ————— shove me. —————

Gtr. I

17 16 15 16 17 12 14 12 15 17 16 15 16 15 12 12 15 17 16 14 12 15 17 16 14 12 15

Em                    D                    C5                    G5 open  
 Em                    D                    C5                    G5 open

17 15 16 14 16 15 12 14 12 15 17 16 15 16 15 12 12 15 17 16 14 12 15 17 16 14 12 15

## Tablature Explanation page 127

## BASS LINE FOR **SOMEBODY TO SHOVE**

**As Recorded by Soul Asylum**  
(From the album GRAVE DANCERS UNION/Columbia Records)

*Words and Music by David Anthony Pirner*

Moderate Rock  $\downarrow = 160$

Intro (Band tacet)  
(Gtr.) **2**

(Band enters)  
Em

*f*  
w/pick

D Em

三

D  
sl

*Words and Music by David Anthony Pirner*

\*5-stg bass arr. for 4-stg

H

sl.

1st-3rd Verses  
Play Fill 1 3rd time

Cmaj7

Chiaj /

1. Grand - fa - ther watch - es - the grand - fa - ther clock.(etc.)  
 2. Hel - lo, - speak up, - is - there some - bod - y there?(etc.)  
 3...dream for - in - som - ni - acs, prize - in - the Crack - er Jacks(etc.)

*3rd time to Coda*

Cmaj7

BS

Cmaj7

1

Bass line for B5 and Cmaj7 chords. The bass line consists of eighth notes and sixteenth-note patterns. The first measure shows a descending eighth-note line from G to D. The second measure shows a sixteenth-note pattern starting on G. The third measure shows a sixteenth-note pattern starting on D. The fourth measure shows a sixteenth-note pattern starting on G. The fifth measure shows a sixteenth-note pattern starting on D. The sixth measure shows a sixteenth-note pattern starting on G. The seventh measure shows a sixteenth-note pattern starting on D. The eighth measure shows a sixteenth-note pattern starting on G. The ninth measure shows a sixteenth-note pattern starting on D. The tenth measure shows a sixteenth-note pattern starting on G. The eleventh measure shows a sixteenth-note pattern starting on D. The twelfth measure shows a sixteenth-note pattern starting on G. The thirteenth measure shows a sixteenth-note pattern starting on D. The fourteenth measure shows a sixteenth-note pattern starting on G. The fifteenth measure shows a sixteenth-note pattern starting on D. The sixteenth measure shows a sixteenth-note pattern starting on G. The sixteenth note in the sixteenth measure is connected by a slur to the eighth note in the first measure of the next line.

Fill 1

The musical score shows two measures for the bassoon. The first measure consists of six eighth notes: the first three are grouped by a vertical bar, and the last three are grouped by a curved brace. The second measure begins with a single eighth note followed by a curved brace encompassing two eighth notes, which are then followed by a single eighth note.

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B5                    A5                    C5

Guitar solo  
Em                    D                    Em                    D

Em                    B5                    D.S. al Coda

Coda                    Pre-chorus  
G5                    A5

B5                    C5                    G5                    A5

B5                    C5                    G5                    A5

Bass line notes: 2, 2, 2, 2, 3, (3), 3, 3, 3, 3, 3, 3, 3, 3, 3, 0, (0), 0, 0, 0

Bass guitar sheet music with tablature. The music is in B major (two sharps) and consists of two measures. The first measure starts with a B5 chord, followed by a sixteenth-note run. The second measure begins with a C5 chord, followed by another sixteenth-note run. The tablature below shows the corresponding fingerings: 2 2 2 2 2 2 3 (3) 3 3 3 3 3 3 | : 3 3 3 3 3 3 2 2 2 0 0 0 0.

The image shows a single line of sheet music for a six-string guitar. The top staff is a bass clef staff with four sharps (F#-C#-G#-D#) and contains four measures of eighth-note patterns. Above the staff, the labels 'C5', 'B5', 'A5', and 'C5' are placed above the first, second, third, and fourth measures respectively. The bottom staff consists of six horizontal lines representing the guitar strings, with numerical picks indicating the stroke for each string. The pattern repeats every three measures.

The image shows a single page of sheet music for a bassoon. The music is in common time and consists of two measures. Measure 1 starts with a B5 note followed by an A5 note. Measure 2 starts with a C5 note. The bassoon part is written on a bass clef staff with a key signature of one sharp. Below the staff is a tablature staff, which uses vertical tick marks to indicate fingerings: measure 1 has ticks at positions 2, 2, 2, 0, 0, 0; measure 2 has ticks at positions 3, 3, 3, 3, 3, 3. The music concludes with a repeat sign and a double bar line, followed by a slurs and grace notes symbol (sl. > sl.) at the end of the second measure.

Outro  
Em

D Em D

sl.

0 0 0 0 0 | 5 5 5 | 0 0 0 | 7 7 | 0 7 5 5 5

sl.

# LOVE STRUCK BABY

As Recorded by Stevie Ray Vaughan & Double Trouble  
(From the album TEXAS FLOOD/Epic Records)

Tune down  $\frac{1}{2}$  step:  
 ⑥ = E $\flat$  ③ = G $\flat$   
 ⑤ = G $\flat$  ② = B $\flat$   
 ④ = D $\flat$  ① = E $\flat$

Words and Music by Stevie Ray Vaughan

Moderate Blues/Rock  $\text{♩} = 168$   
N.C.(E)

(D)

(A)

1st Verse  
\*A(7)

E7

Well, I'm a love struck ba - by, I must con - fess. Life -

\*Chord names reflect overall tonality.

D(7)

— with-out you, dar-ling's just a sol - id mess. — Think - in' 'bout you ba - by give me

A(7)

such a thrill, I got - ta have you, uh, ba - by, can't get my fill. I

Guitar chords:

5	5	9	7	5	7	9	0
5	5	5	5	5	5	5	

x	7	9	7	7	5	5	6
x	5	5	5	5	5	5	

5	5	9	7	5	5	5	5
5	5	5	5	5	5	5	5

E7

— love you, ba - by, and I know just what to do.

Guitar chords:

7	5	7	5	7			
6	6	6	6	6			
0	0	0	7	7	0		

5	5	7	5	5	5	7	0
6	6	6	6	6	6	7	
0	0	0	7	7	7	7	

7	7	9	7	5	5	5	7
5	5	5	5	5	5	5	5

E7

Bridge  
D(7)

I still re - mem - ber, an' let it be said, the

Guitar chords:

5	0	5	5	7	7		
x	0	7	7	7	7		
x	0	6	6	6	6		
7	0	7	7	7	0		

5	5	7	5	5	7	5	5
6	6	6	6	6	6	7	7
0	0	0	7	7	7	7	7

5	5	9	7	5	5	5	0
5	5	5	5	5	5	5	5

sl.

A(7)

D(7)

way you make me feel, it take a fool to for - get. I swore a ton 'o' bricks had hit me

Guitar chords:

7	5	5	9	7	5	5	5
5	5	5	5	5	5	5	5

5	5	7	5	5	7	5	5
5	5	5	5	5	5	5	5

7	7	9	7	5	5	5	7
5	5	5	5	5	5	5	5

sl.

7	7	9	7	5	5	5	7
5	5	5	5	5	5	5	5

E7

in the head, an' what you do, lit - tle ba - by, ain't o - ver it jet. 'N'

Chords: E7, A7, D7, G7, C7, F#7, B7, E7.

Guitar tablature (bottom):

5	5	5	5	5	5	0
7	7	9	7	7	7	9
5	5	5	5	5	5	7

5	5	5	5	5	5	0
7	7	9	7	7	7	7
6	6	6	6	6	6	7

5	5	5	5	5	5	0
7	7	9	7	7	7	7
6	6	6	6	6	6	7

5	5	5	5	5	5	0
7	7	9	7	7	7	7
6	6	6	6	6	6	7

5	5	5	5	5	5	0
7	7	9	7	7	7	7
0	0	0	0	0	0	0

Sl. sl.

D(7)

A(7)

ev - ry - time I see you, make me feel so fine.... Heart beat - in' cra - zy, my blood.

Chords: D7, A7, G7, C7, F#7, B7, E7.

Guitar tablature (bottom):

5	5	5	5	5	5	0
7	7	9	7	7	9	7
5	5	5	5	5	5	5

5	5	5	5	5	5	0
7	7	9	7	7	9	7
5	5	5	5	5	5	5

5	5	5	5	5	5	0
7	7	9	7	7	9	7
5	5	5	5	5	5	5

(7)

D(7)

— is run - nin' wild. Lov - in' makes me feel - a like a might - y, might - y man. Love -

Chords: D7, A7, G7, C7, F#7, B7, E7.

Guitar tablature (bottom):

5	5	5	5	5	5	6
7	7	9	7	7	9	7
5	5	5	5	5	5	5

5	5	5	5	5	5	0
7	7	9	7	7	9	7
5	5	5	5	5	5	5

sl.

5	5	5	5	5	5	5
7	7	9	7	7	9	7
5	5	5	5	5	5	5

5 5 5 5 5 5 0

E7

Chorus  
A(7)

— me — ba - by, ain't I — your man. I'm a love struck ba - by.

Chords: E7, A7, D7, G7, C7, F#7, B7, E7.

Guitar tablature (bottom):

5	5	5	5	5	5	0
7	7	7	7	7	7	0
6	6	6	6	6	6	0

5	5	5	5	5	5	0
7	7	7	7	7	7	0
7	7	7	7	7	7	0

5	5	5	5	5	5	0
7	7	9	7	7	9	7
5	5	5	5	5	5	5

5 5 5 5 5 5 0

A(7) E7  
 love struck, ba - by. An' I know just what to do.

The image shows a page of sheet music for guitar. The top staff is in G major (one sharp) and the bottom staff is in C major (no sharps or flats). The key signature changes to D major (two sharps) at the beginning of the solo. The music consists of two staves, each with six measures. Measure 1 starts with a D7 chord. Measures 2-3 show eighth-note patterns with '1/2' and 'Full' bend markings. Measures 4-5 show eighth-note patterns with '1/2' and 'Full' bend markings. Measures 6-7 show eighth-note patterns with 'Full' bend markings. The bottom staff has a 'T' with a 'hold bend' instruction and a 'Full' bend marking. The music ends with a final 'Full' bend.



A7add2 D9

C#9 D9 D9 C#9 D9 C#9 D9 N.C. A7add2 N.C.(A7)

(E7) (A7) E7

Bridge D(7)

Sparks start fly - in' ev - 'ry time we meet, — let me tell you, ba - by, you knock

D(7)

me off my feet. Your kiss - es trip me up 'n' they just dog - gone sweet. Don't.

A(7) E7

love struck, - ba - by. An' I know just what to do. —  
Harm.  
(8va)

Harm.

N.C.(E7) (D) (A) A6/9  
(Drums) -

upstrokes - rake

# BASS LINE FOR LOVE STRUCK BABY

As Recorded by Stevie Ray Vaughan & Double Trouble  
(From the album TEXAS FLOOD/Epic Records)

Tune down  $\frac{1}{2}$  step:

④ = E $\flat$  ② = D $\flat$

③ = A $\flat$  ① = G $\flat$

Moderate Blues/Rock  $\text{♩} = 168$

Words and Music by Stevie Ray Vaughan

Intro      N.C.(E)      (D)      (A)      E7  
*(w/pick)*  
 Well, I'm a

T  
A  
B

1st Verse  
 \*A7      D7  
 love struck ba - by, I must con-fess..(etc.)

5    3 4 7    4 7 | 5    3 4 7 7    4 7 | 5    3 4 7 7    4 7 | ∕ | 5    3 4 7 7    4 7 |

\*Chord names reflect overall tonality.

A7      E7  
 Well, I'm a

5    3 4 7 7    4 7 | 5    3 4 7 7    4 7 | ∕ | 0    3 4 7 7    4 7 | ∕ |

A7      E7      Bridge  
 D7  
 1. I still re - mem - ber, let it be said, - (etc.)  
 2. Sparks start fly - in' ev - 'ry time we meet., - (etc.)

5    3 4 7    4 7 | 5    3 4 7 7 7 7 | ∕ : 5    3 4 7 7    4 7 | 5    3 4 7 7    4 7 |

\*On D.S., ignore repeat.

A7      D7      E7  
 Well, I'm a

5    3 4 7 7    4 7 | 5 5    3 4 7 7    4 7 | 5    3 4 7 7    4 7 | ∕ | 0    3 4 7 7    4 7 | ∕ :

**Chorus**

A7 D7

....love struck ba - by. (etc.)

sl.

**2nd time to Coda**

A7 E7

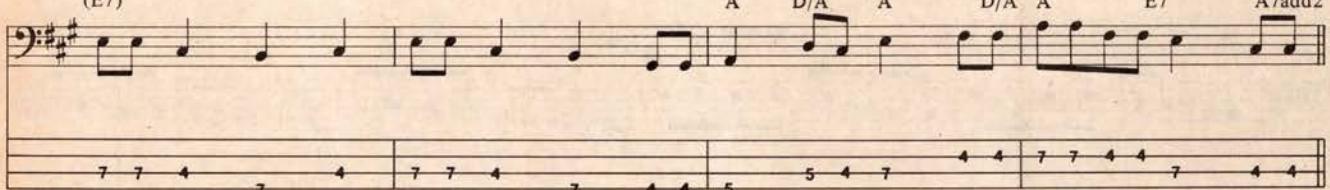
Guitar solo  
N.C.(A7)

(D7) (A7)

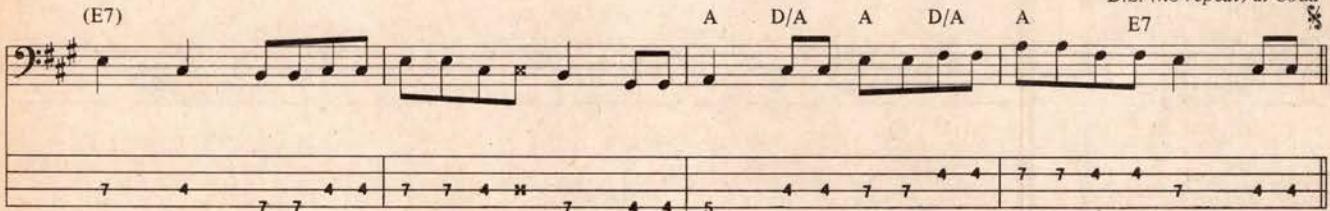
(E7) (A7)

N.C.(A7) A9 G#9 A9 Bb9 B9 C9 C#9

D9                    C<sup>#</sup>9 D9                    A7add2                    N.C.  

  
 (E7)                    A                    D/A                    A                    D/A                    A                    E7                    A7add2  

  
 N.C.                    A7add2                    D9  

  
 sl.                    C9 D9                    C<sup>#</sup>9 D9                    C<sup>#</sup>9 D9 C<sup>#</sup>9 D9                    N.C.                    A7sus2                    N.C.  

  
 (E7)                    A                    D/A                    A                    D/A                    A                    E7                    D.S. (no repeat) al Coda  

  
 Coda                    E7                    N.C.                    (E)                    1/4  

  
 (D)                    1/4                    (A)                    1/2                    A6/9                    (Drums)  


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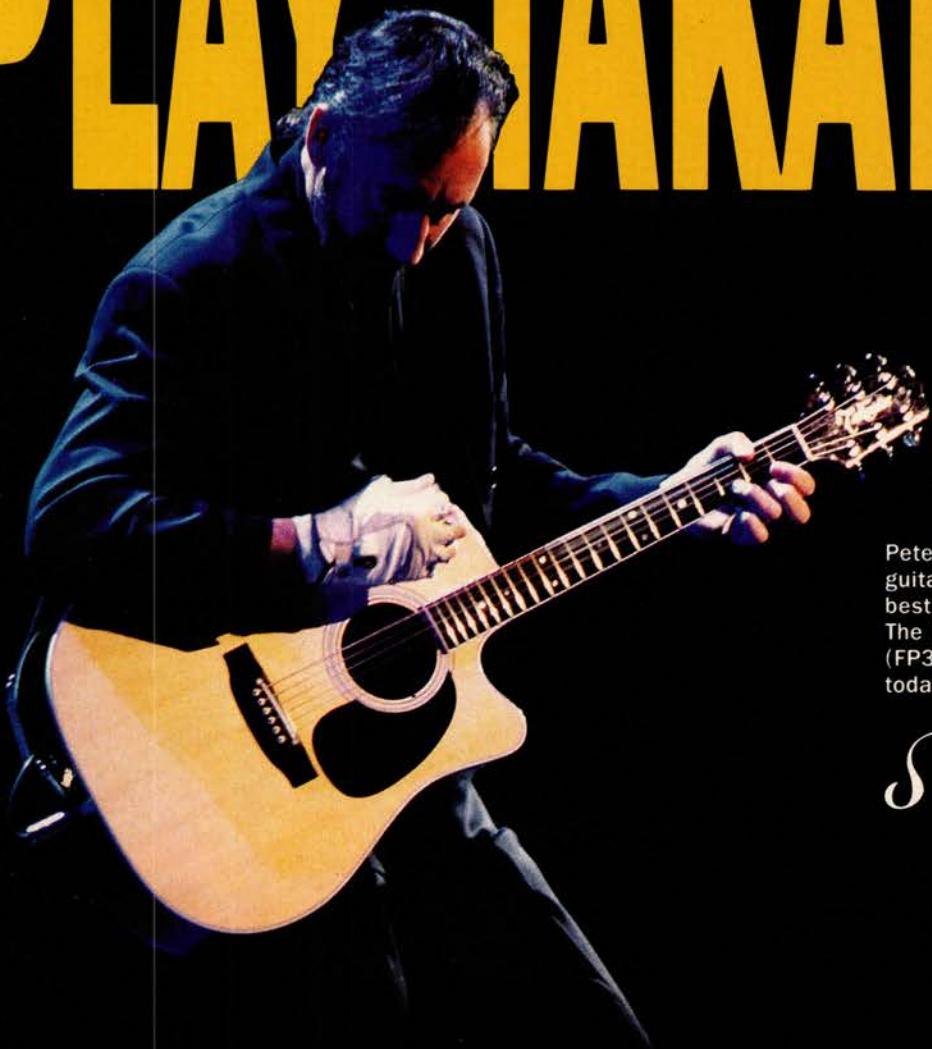


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# Screaming Trees

## BRANCHING OUT FROM THEIR SEATTLE ROOTS

BY LEE SHERMAN

The sound of the Pacific Northwest—loud, grungy, and a bit wet behind the ears—has found an uncomfortable place in the record charts. Though Nirvana, Soundgarden, Alice In Chains, and the rest are as angst-ridden and rebellious as the punk rockers who inspired them, things are different this time around. For one thing, they'll cop to their influences; for another, they've invested a classic, guitar-based rock sound with new life.

The approach Screaming Trees guitarist Gary Lee Conner takes to his instrument is not unlike that of another Seattle original: Jimi Hendrix. Conner elevates pure noise into a statement of rock music at its best. It smells like, no, not teen spirit but as their name implies, a sound with roots. "I just consider us a rock band," says Conner, "but we do have a lot of different influences in our music. I think 40 year olds can listen to us and relate it to something they heard when they were kids, whereas with Nirvana maybe they can't."

A whole new audience has come to the band as a result of

the attention generated by "Nearly Lost You," a song that is included on the highly successful soundtrack to *Singles*, the popular Cameron Crowe flick that uses the Seattle music scene as its backdrop. The movie came as something of a mixed blessing for the Trees. They welcome the attention but don't want to be categorized into rock's '92 Seattle slew. Having made records for independent labels like Sub Pop, SST and Homestead for over five years while building a huge underground following through touring, Screaming Trees make Pearl Jam look like newcomers. *Sweet Oblivion* is the band's second major label release, a fully-realized effort that could bring them to a much wider audience.

Gary Lee Conner has always been the Scream-ers' only guitarist. His playing, by turns hypnotic, psychedelic, or just plain dirty, has developed almost entirely in isolation. He hasn't had much in the way of lessons, doesn't practice, and considers reading music a waste of time. "I took guitar lessons in fifth grade and I hated it," he recalls. Even now, Conner shies away

## SCREAMING TREES

from the technical aspects of guitar playing. "One time I opened up a magazine and I was looking at the chord diagrams for some Jimi Hendrix song and it made me dizzy. I just didn't understand it."

It's a safe bet Hendrix wouldn't have understood it either. For Jimi, rock was always about the vibe.

The Conner kids (brother Van is the group's bass player) first heard rock music on singles by Elvis Presley, Bill Haley and the Comets, and Johnny Cash which their mother had lying around the house. "The first guitar I ever got was a Sears Silvertone that I picked up for \$10. Someone had painted an American flag on the pick-guard," remembers Gary Lee. With his immersion into prog-rock in the early Seventies, the guitarist turned to the bass, switching instruments with Van. He became intrigued with groups like Genesis, King Crimson, and most of all Yes. "I was really into Chris Squire because he played bass like a lead instrument. I used to play along with that stuff all the time which was something I'd never done with a guitar and still don't do to this day."

Gary Lee grew increasingly serious about his music, playing trumpet in school and learning music theory. Punk rock wasn't the revolution it professed to be but it served as an epiphany for him. After hearing punk, Gary did his best to forget everything he had learned. "When I started listening to Black Flag and the Dead Kennedys, all of a sudden I hated everything I was listening to before."

For the first time, Gary Lee was struck by the idea that guitar playing should be based on feel. He stopped trying to copy other people and just started playing. "One of the main things that affected the way I play is when I first started listening to the Stooges," he says. "The stuff that Ron Ashton was doing was so loose. There is a lot of melody in what he was doing but at the same time he was just going for it—it wasn't technically perfect. Back then, I couldn't really do solos anyway so that really changed the way I was thinking of playing."

Only a handful of other guitarists get a name-check from Conner: Hendrix of course, and Pete Townshend (for the way he looked). A current favorite is Gary Louris from the Jayhawks. Actually, Conner attributes his somewhat unorthodox sound directly to the fact that he doesn't study other guitar players. "If you play along with other people, you can't help but pick something up from them," he says.

Screaming Trees formed in Ellensburg, Washington eight years ago as a punk rock cover band, an oxymoron that somehow fits. They've never worried about whether what they were doing was cool or not. The band, which then consisted of Gary, his brother Van, and singer Mark Lanegan, would rehearse in a garage behind the Conner family business, a video rental store. Before too long Gary Lee started composing songs with a four-track deck he

had acquired. As he remembers, "It ended up that I was writing most of the stuff we were doing. Mark would take what I'd written and add lyrics to it but we never wrote together."

Six of those songs became the Trees' first demo, recorded for Ellensburg indie label Velvetone Records. Velvetone released the band's first album, *Clairvoyance*, in 1986. A prolific series of records for Sub Pop and SST followed before they signed with Epic Records in 1990. Their Epic debut was a four-song EP called *Something About Today*, produced by Terry Date and Soundgarden's Chris Cornell, which proved if nothing else that there was more to the Seattle scene than grunge. Date and Cornell returned for the band's follow-up effort, the full-length *Uncle Anesthesia*. Unfortunately, however, Screaming Trees became somewhat lost in the explosion of the Seattle underground.

Their late '92 *Sweet Oblivion* album is a departure in a lot of ways. It was recorded in New York—as far away musically and culturally as the band could get from Seattle—with former Dinosaur Jr. member Don Fleming, and it includes a new drummer, Barrett Martin, formerly of Skin Yard. And for the first time, the band members worked together to come up with the songs. Gary Lee calls the tracks on *Sweet Oblivion* "more coherent" as a result of this teamwork. They're also more varied, bringing in blues, country, and classic rock ingredients. You can almost hear him



Kristin Callahan

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# "They laughed when I said they could have Perfect Pitch

*...until I showed them the secret!"*

**The TRUE STORY**  
*by David L. Burge*

IT ALL STARTED in ninth grade as a sort of teenage rivalry.

I would practice the piano for five hours daily. Linda didn't practice anywhere near that amount. But somehow she always seemed to have an edge which made her the star performer of our school. It was frustrating.

*What does she have that I don't?* I would wonder.

Linda's best friend, Sheryl, sensed my growing competition. One day she bragged on and on about Linda, adding more fuel to my fire. "You could never be as good as Linda," she taunted. "Linda's got Perfect Pitch."

"What's Perfect Pitch?" I asked.

Sheryl gloated over a few of Linda's uncanny musical abilities: how she could name any tone or chord—*just by ear*; how she could sing any pitch she wanted—from mere memory; and how she could even play songs after only *listening* to them on the radio!

My heart sank. Her *fantastic EAR* is the key to her success I thought. How could I ever hope to compete with her?

But later I doubted Sheryl's story. How could anyone possibly know F# or B just by *listening*? An ear like that would give someone a mastery of the entire musical language!

It bothered me. Did Linda *really* have Perfect Pitch? I finally got up the nerve and point-blank asked Linda if the rumors were true.

"Yes," she nodded to me aloofly.

But Perfect Pitch was too good to believe. I rudely pressed, "Can I test you sometime?"

"OK," she replied cheerfully.

## Now I couldn't wait to make her eat her words...

My plan was ingeniously simple:

I picked a moment when Linda least suspected it. Then I boldly challenged her to name tones for me—*by ear*.

I made sure she had not been playing any music. I made her stand so she could not see the piano keyboard. I made certain other classmates could not help her. I got everything just right so I could expose Linda's Perfect Pitch claims as a ridiculous joke.

Nervously, I plotted my testing strategy. Linda appeared serene.

With silent apprehension I selected a tone to play. (She'll never guess F#!)

I had barely touched the key. "F#," she said.

I was astonished.

I quickly played another tone. She didn't even stop to think. Instantly she announced the correct pitch.

Frantically, I played more and more tones, here and there on the keyboard, but each time she knew the pitch—without effort. She was SO amazing—she could identify tones as easily as colors!

"Sing an Eb," I demanded, determined to mess her up.

Without hesitation she sang the proper pitch. I had her sing more tones (trying hard to make them increasingly difficult), but still she sang each one perfectly on pitch.

I was totally boggled. "How in the world do you do it?" I blurted.

"I don't know," she sighed. And to my great dismay, that was as much as I could get out of her!

The dazzle of Perfect Pitch hit me hard. My head was dizzy with disbelief, yet from that moment on I knew that Perfect Pitch is real.



"How in the world do you do it?" I blurted. I was totally boggled.

## I couldn't figure it out...

"How does she DO it?" I kept asking myself. On the other hand, why doesn't everyone know musical tones by ear?

Then it dawned on me that most musicians can't tell C from C#, or A major from F major—like artists who brush painting after painting without ever knowing green from turquoise. It all seemed so odd and contradictory. I found myself even more mystified than before.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it myself. I would sweet-talk my brothers and sisters into playing tones for me so I could guess each pitch by ear. My many attempts were dismal failures.

So I tried playing the tones over and over in order to memorize them. I tried to feel the "highness" or "lowness" of each pitch. I tried day after day to learn and absorb those elusive tones. But nothing worked. I simply could not recognize the pitches by ear.

After weeks in vain, I finally gave in. Linda's gift was indeed extraordinary. But for me, it was out of reach.

## Then came the realization:

It was like a miracle. A turn of fate. Like finding the lost Holy Grail.

Once I had stopped straining my ear, I started to listen NATURALLY. Then the incredible secret to Perfect Pitch jumped right into my lap.

I began to notice faint "colors" within the tones. Not visual colors, but colors of pitch, colors of sound.

They had always been there. But this was the first time I had "let go"—and listened—to discover these subtle differences within the musical tones.

Soon I too could recognize the tones by ear! It was simple. I could hear how F# sounds one way, while Bb has a different pitch color sound—sort of like "hearing" red and blue!

The realization hit me: THIS IS PERFECT PITCH! This is how Bach, Beethoven and Mozart could mentally envision their masterpieces—and identify tones, chords and keys just by ear—*by tuning in to these subtle pitch colors within the tones*.

It was almost childish—I felt that anyone could unlock their own Perfect Pitch by learning this simple secret of "color hearing."

So I told my best friend Ann (a flutist) that she could have Perfect Pitch too. She laughed at me.

"You have to be born with Perfect Pitch," she asserted.

"You don't understand how Perfect Pitch works," I explained. "It's easy!"

I showed her how to listen. Timidly, she confessed that she too could hear the pitch colors. Soon Ann had also acquired Perfect Pitch! We became instant school celebrities. Students tested us in great amazement. Everyone was awed by our virtuoso ears.

Back then I would not have dreamed I would later explain my discovery to college music professors. When I did, many of them laughed at me at first. You may have guessed it—they told me you had to be born with Perfect Pitch.

But once I revealed the secret to Perfect Pitch—and they heard for themselves—you'd be surprised how fast they'd change their tune!

As I continued with my own music studies, my Perfect Pitch allowed me to progress far faster than I ever thought possible. I even skipped over two required college courses. Perfect Pitch made everything much easier—performing, composing, arranging, sight-reading, transposing, improvising—and it skyrocketed my enjoyment as well. I learned that music is definitely a HEARING art.

## And as for Linda?

...Oh yes—well, time found us at the end of our senior year of high school. I was nearly 18, and it was now my final chance to outdo her.

Our local university sponsored a high school music festival each spring. That last year, I scored an A+ in the most advanced performance category. Linda only got an A.

*Sweet victory was mine at last!*

TODAY, thousands of musicians and two university studies have confirmed the effectiveness of my Perfect Pitch method. Now I'd like to show YOU how to discover your own Perfect Pitch—whatever your age!

I hope you won't laugh as you picture yourself with various Perfect Pitch skills—like naming tones and chords by ear with laser-like precision! Of course, you might be surprised at how simple—and how very valuable—Perfect Pitch really is!

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breathing a sigh of relief as he wrings the hell out of his guitar on "Julie Paradise" and plays an acoustic on "Dollar Bill." Says Conner, "It used to be that I felt a lot of pressure to write everything but now I feel like it's more of a four-way thing. It's not like Lanegan's the lead singer so he's the head guy."

As the only guitarist in a band with a full-on guitar sound, Gary Lee can't completely relax. His instrument is the driving force in most of the band's songs. His *unique* (for want of a better word) sense of timing permeates the new album. "A lot of times I won't be on the beat as far as my picking goes, so Van doesn't know where to put the bass," he admits, although playing off the beat is nothing new. Gary Lee joins the likes of Keith Richards in taking a slightly looser approach to the dictates of rhythm guitar. The difference here is that his leads are just as loose but never sloppy. "I'm really idiosyncratic," says Conner. "I could never play with anybody else." In fact he has two solo projects to his credit, the album *Mystery Lane* and single "Ten Years Gone," both recorded in 1990.

The sound on *Sweet Oblivion* is so thick that Gary Lee faced a major challenge trying to duplicate it live. "The one thing I've done is switch to a preamp that has three different channels so I can switch between settings," he explains. "I've got a clean setting, a half-clean setting, and a distortion setting." Subtleties like this are new to his sound, which used to be based (like that of his inspiration Ron Ashton) on pure raw power. "I just used to turn it up," says Gary Lee. "Even if it was a mellow song, it was still louder than shit."

Besides distortion, Conner calls on the flange and chorus effects he gets from his Jim Dunlop Rotovibe pedal by varying the speed. During the recording of *Sweet Oblivion*, he experimented with unusual combinations of guitars and amplifiers to see if he could come up with a different sound. "The studio we recorded in had a bunch of old Fender Twin Reverbs, an amazing Marshall that I used for a lot of leads, and a Vox amp we used for some stuff," he says. "We had something like eight amps set up in a room and we'd just switch between them."

Listening to the new record, you'd swear you were hearing a group with at least two guitar players—the sound is that varied and full. "We did a lot of layer-

**"FIFTY WATTS ARE BETTER THAN 100 WATTS BECAUSE YOU CAN TURN IT UP WITHOUT KILLING PEOPLE."**

ing of guitar parts but instead of doing them with the same guitars and the same amps, we'd switch," says Conner. "We tried the same thing on *Uncle Anesthesia* and it sounded really muddy so I was worried about it, but somehow when it was mixed it worked out really well."

Until recently, Gary Lee's signature axe was an '80 reissue Firebird. Longtime fans are familiar with the pain he'd inflict upon it. "I used that for years and just trashed it," he says. "It was really a lot better than the new reissues. They tried to make them just like the old ones with the raised up middle. This was completely flat. It also didn't have the Banzer tuning heads which are evil. They never stay in tune. I used that for years. About 2 1/2 years ago I got a '72 Sunburst-finish Les Paul Custom."

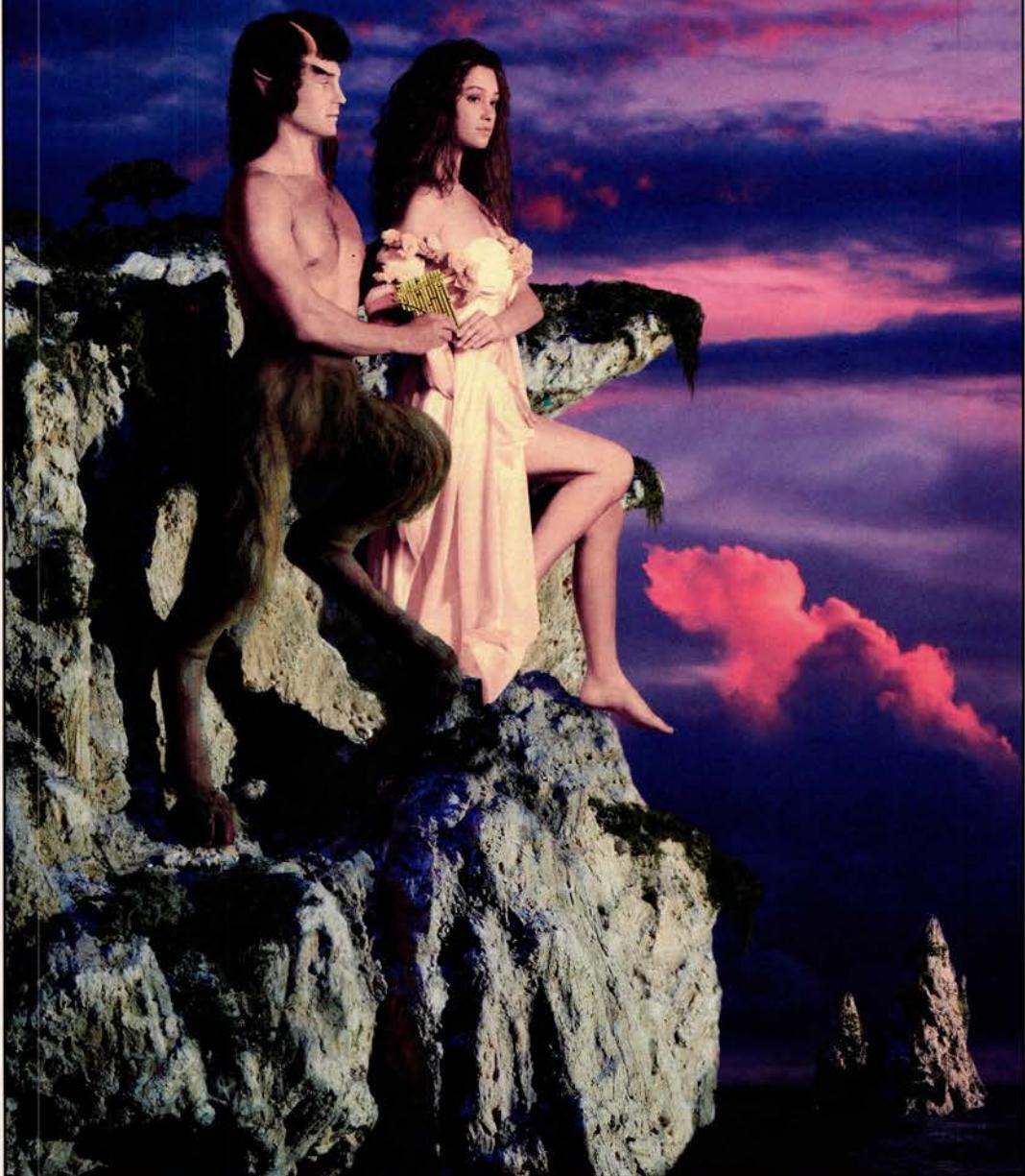
In live performance, Conner uses a Peavey VTM 120, a tube-based amplifier which he finds gives him a warmer sound than the more typical Marshall stack. "That hard-edged sound is just not my sound. In order to get any kind of sustain, you've got to turn it up all the way. Fifty watts are better than 100 watts because you can turn it up without killing people."

Sometimes a good guitar sound can emerge from sheer frustration. One of the highlights in Gary Lee Conner's career is the guitar sound on the 1988 SST release *Invisible Lantern*. "I've always been happy with the sound of my leads—it's the rhythm stuff that's been a problem. That Firebird was so high-end-y and I was using an Ampeg amp at the time and that was pretty high-end-y too. We did some weird things with mike positioning. Instead of putting a mike right on the speaker, we took one of those flat AKG mikes and put it about four feet above the amp and just moved it around until it sounded good."

"Whatever works" was the operative approach on *Sweet Oblivion* too. Conner concentrated on fitting the sound to the

*Continued on page 80*

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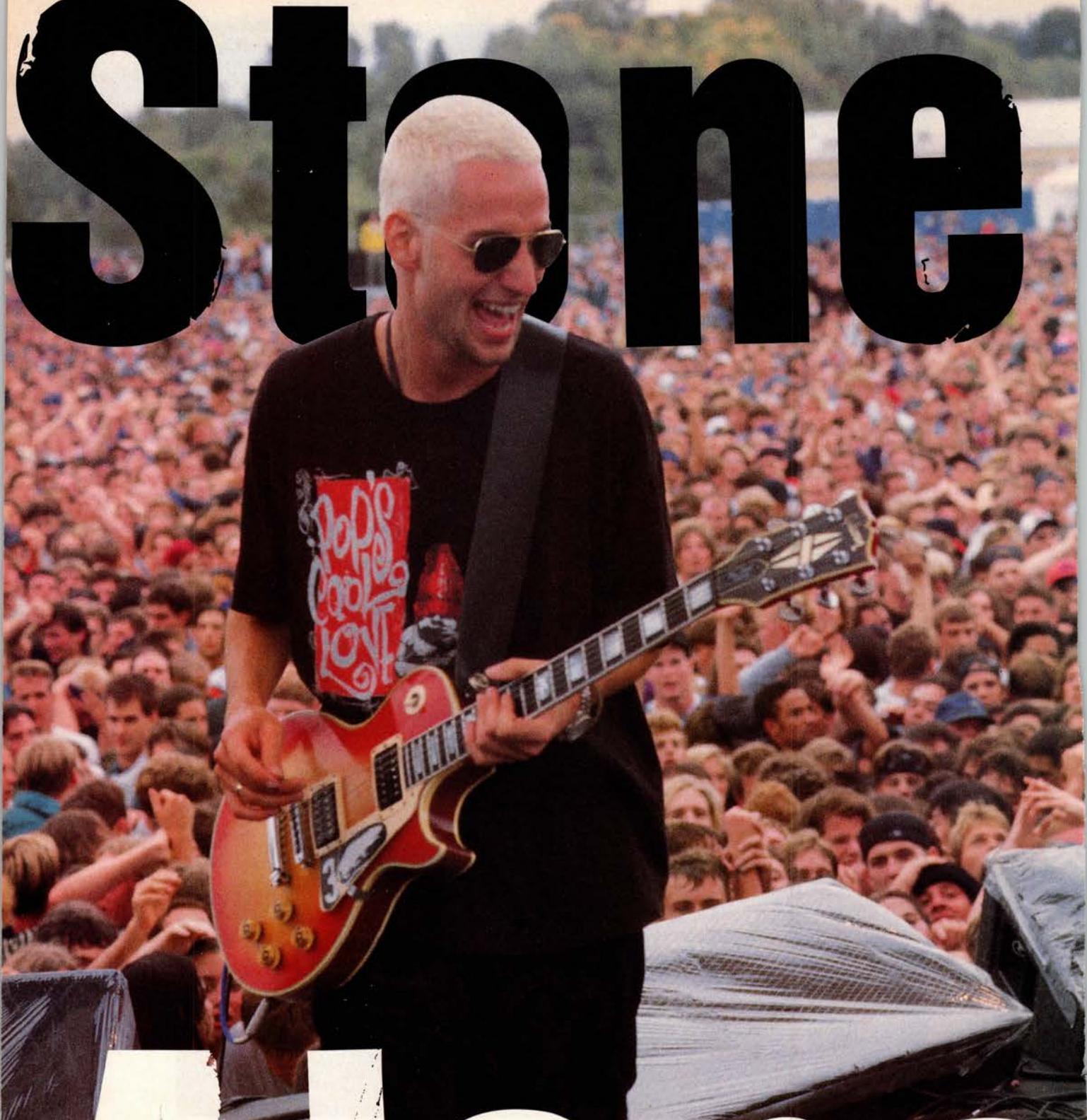
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# Stone



# A lone

**C**onsider the following: The same night members of R.E.M.

and Drivin' and Cryin' were jamming in Athens to Neil Young's "Rockin' In The Free World," members of Pearl Jam, Alice In Chains and Sound-garden were cranking the same tune over on the Left Coast at a party for the opening of the Seattlefest movie Singles. Soon

after, Stone Gossard and the rest of Pearl Jam were playing with Neil Young at the Bridge School Benefit, where lead vocalist Eddie Vedder announced that his parents had a Neil Young album playing in the background when he was conceived. Talk about three generations of alternative wacked-out geniuses coming full circle. And in case you hadn't noticed, the aforementioned Neil gem is transcribed in the very same magazine you're holding. "So where's Jung?" asks Gossard.

"He'd certainly have something to say about this! I'm a firm believer in synchronicities," he muses. He means the theory of meaningful so-called coincidences, of course. And maybe the Police album. "You see, I just finished this album with some friends in Seattle [The band is called Shame—ed]. It should be out [this spring]. It's kind of a 'funky-pop' record, a whole different kind of vibe from what you've heard from me before. Anyway, I've been pushing myself to develop more of a soloing style, and I was just thinking that there's a kind of 'hats-off-to-Neil-Young tribute' quality to them."

Meaningful coincidences have filled Stone Gossard's dance card over the last two years. Following the dissolution of seminal Seattle grungers Mother Love Bone after the overdose death of lead singer Andy Wood, Gossard found his musical other-

# Seattle's Hidden

## Pearl

# Raps About Mother Love Bone, Temple Of The Dog and Pearl Jam

## Past and Future

half in guitarist Mike McCready, whose fluid Hendrix/Vaughn-esque solos gave a fiery new dimension to Gossard's brilliant riff architecture. Thundering, chattering, yet always melodic riffs resolved into gorgeous, swelling choruses on Pearl Jam masterpieces like "Even Flow," "Alive," and "Jeremy."

Gossard was creating a new musical geometry, retaining the essence of

Hendrix and Zep but filtering it through a unique, exotic sensibility that drew on sources from Cairo to Compton. At the last moment, these brooding Northwesterners found a San Diego surfer (coincidence!) whose introspective and enlightened lyrics about the emotional neglect and abuse that afflicts this generation like a psychic virus gave voice to Gossard's bittersweet but exhilarating musical excursions. But like any

true artist, Stone isn't resting on his accolades. On the eve of beginning work on the new Pearl Jam album, Gossard is obsessed with pushing the envelope, exploring new rhythmic approaches and grooves, learning more arcane tunings, and driving himself to open up emotionally through soloing.

Gossard has been the hidden pearl of the Seattle scene, rarely giving interviews. He spoke with GUITAR in his longest and perhaps most candid interview yet about Pearl Jam's past "synchronicities"—and future potential. As you'll see, for a reputedly brooding introvert (his record company has made him an honorary New Yorker) Stone can be pungently witty and touchingly honest at the same time.

**B y V i c G a r b a r i n i**

We were talking to your friend Jerry Cantrell [guitarist for Alice In Chains] about how both your bands reflect a different awareness about human nature and its problems. The lyrics are both poetic and incredibly insightful about people's lives. It's gone beyond the old metal crap about projecting and screaming about Satan.

Yeah, Satan's kind of grown up, hasn't he? [laughter] Satan's still Satan, but he's just a little more mature than he was. He's hiding a little more. You can take that how you want [grins].

Well, we turn into Satan whatever we don't understand how to face and heal in ourselves. You can hear that in "Jeremy" and "Alive," a person dealing with all

that—the hell inside being purged out.

Yeah, it's facing those problems and understanding and letting go of those fears and stuff rather than just reacting to it blindly and over-emotionally.

So are you and Eddie synchronistic wunderkinds—or could it be...Satan?

A little bit of both, I think [laughs]. Joni Mitchell and Sting talk about using

**dissonant chords that encompass the full range of feelings. Cantrell calls it "creative therapy," and your riffs and chords have that same full-spectrum feel.**

That's a great description. I've always had a fascination with riffs that were multidimensional, that might be dark but that had something about them that also felt epic. Or maybe it was joyful but had an outro bit or solo that was totally evil [laughs]. So in that sense I totally agree with you. Hopefully we'll be able to make it even more dramatic on the next record. I think what made *Ten* great was that we didn't know how to play with each other, right off the bat. But I think part of what will make the new Pearl Jam record we're about to record even better is knowing each other's styles and strengths and stretching them.

**There was certainly some synchronicity in how you found Mike and Eddie, and how his "multidimensional" lyrics about emotional wounds from childhood being explored in a healing, cathartic way fit the contours of your music.**

Absolutely. Eddie was writing lyrics up to the last minute. On *Ten*, the band would jam or I, or somebody, would bring in a riff or an arrangement and Eddie would vocally come up with a melody and then spend hours figuring out what he was trying to say. Emotionally, where my guitar playing comes from and where Eddie's coming from lyrically are similar spaces, but in other ways we're totally different. With his lyrics you can, as you say, relate very much to his childhood and the whole process of growing up. He's a very emotional person, but I tend to be a much more logical person.

**So you're the left brain, and he and Mike are the right brain. Even though he wrote the lyrics after the music, did the music reshape itself at all after Eddie hit you with the story line?**

Sure. A good example of that would be what happened with "Jeremy." We came up with that song in a rehearsal situation. We didn't have lyrics for it until we'd been playing it awhile. But I think that the way the musical energy at the end builds into this manic, panicked thing is a direct result of what the lyrics evoked. A lot of our dialogue is about Eddie feeling the song musically and evoking an emotion in him and then translating that into lyrics. But certainly it's a two-way street.

**Is that also true of your relationship with Mike's playing? Did you do any soloing on *Ten*, or were you the riff and concept man only? And will that shift as a result of your interplay over the last year?**

I don't think I really soloed at all on the last record, and that was due to a lot of

factors. One big one was getting Mike in the band, who is so adept at just letting his emotions fly, and letting whatever comes out come out. I never considered myself to be that kind of player. But lately I've been challenging myself on that level, and I think I'm starting to develop a lead style I'm really comfortable with after a long time in Mother Love Bone feeling like I had to perform on this kind of "pro" rock level. Mike and I were much more excited about working together on *Ten* than I was with MLB. It's yet to be determined how we're going to work out the next record, which we'll be starting in March. I'm hoping we'll challenge each other as far as his giving me insight into how NOT to be so left-brained and my giving him insight into structures or how to BE more left-brained [laughs].

**As a "logical" person, is this your way of getting more emotional fluidity in your playing—being more intuitive rather than concentrating on structures?**

Yeah. As regards the emotional side of my playing, I want it to definitely be looser and less calculated. I want it to be more expressive, more intense. I want to play things a little bit out of the pocket, things that are more dissonant in an angry, emotional sort of way, not just dissonant in terms of musical theory.

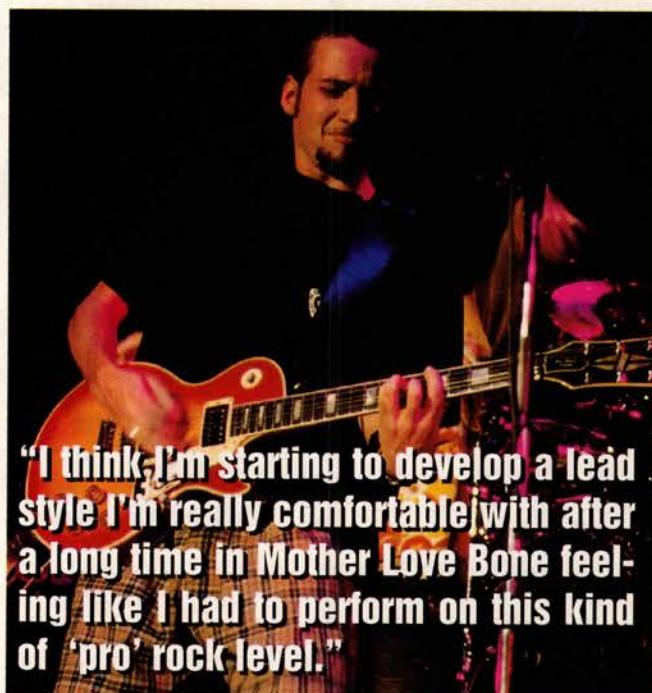
**Still, the structures of your riffs and choruses on *Ten* sounded pretty fluid and spontaneous. Which was the most challenging piece to get right?**

Well, something like "Even Flow" may sound really spontaneous but we struggled through that song in the studio. Actually, it was complete as far as the guitar parts, the grooves and riffs even before Eddie joined the band. But it was one of those we had to play three or four hundred times to get the right take [laughs]. Because the nature of that beast is that you have two different sections that want to run at two different speeds. You have to find a way to balance them out. The verses tend to speed up and get real fast while the intro, pre-chorus and chorus want to

drag behind the beat a little more, so we needed to slow back down again. So that was a tough one.

**Your writing has a bittersweet, twilight quality that may be accented by some of your open D tunings, but it's even there in standard tuning songs like "Alive" and "Jeremy." There's a subtle Mideastern quality about them. Any of that conscious?**

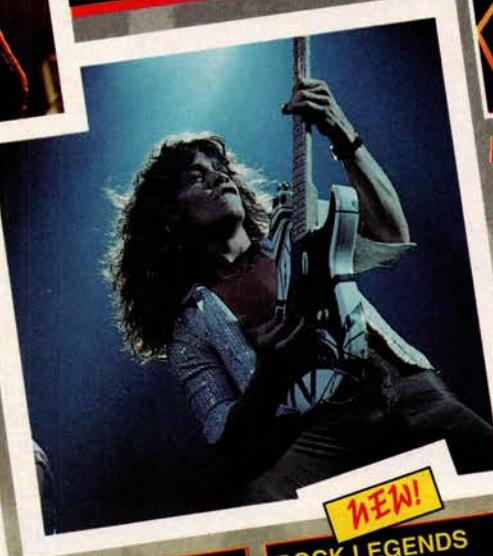
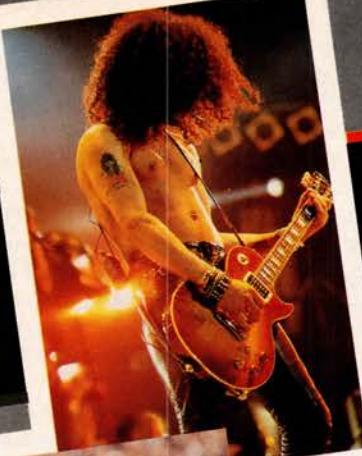
I have an internal affiliation with those kinds of sounds. What's great about Eastern music is that it's neither dark nor happy—it's this kind of in-between state. It's not something you can put your finger



**"I think I'm starting to develop a lead style I'm really comfortable with after a long time in Mother Love Bone feeling like I had to perform on this kind of 'pro' rock level."**

on. It's ambiguous as far as what the emotion is. And that's how I feel about life—very ambiguous about the whole pot of noodles. You have to just get into it and go with it. Actually, while I was developing my style in Seattle, I was influenced by this guy named Paul Soldier who plays with a band called Metaphysical. He was also in a band called 10 Minute Warning, which was Duff McKagan [of Guns N'Roses] and Greg Gilmore [of Mother Love Bone]'s first band before Duff went down to L.A. He used Egyptian modes a lot, so that may be what you're hearing. Right, those are called Arabic makams. Has your growing interest in alternate tunings been a way of exploring that multidimensional feel?

I almost have more alternative tunings now than songs [laughs]. Half the new songs so far are based on new tunings I've learned since *Ten*. There's a low B, a double-G unison tuning with two middle



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## STONE ALONE

strings both tuned to G, and one'll be a little out so it'll have a nice dissonance to it. Or you can tune both the top strings to a B or an E or whatever. It creates a different mood, and all your crutches and cliches all of a sudden are swept away.

**Bands like Pearl Jam and the Black Crowes have looser, more fluid rhythm sections that create a more elastic pocket for the guitarists to move around in. Were you aware of that on *Ten*, and will the new album take it further?**

Yeah, and it's moving even more that way because we have a different drummer now [Dave Abbruzzese as opposed to Ten's Dave Kuzen—ed] and we've played together over a good stretch. Compared to *Ten*, the new record is certainly going to feel different. I hope the rhythm section takes on a whole identity of its own. The last record came together so quickly, and a lot of the riffs were mine. We didn't really experiment as much as we'd have liked with the idea of how the bass and drums could become a changing dynamic under everything. Maybe we'll have the riff stay the same, but have the bass and

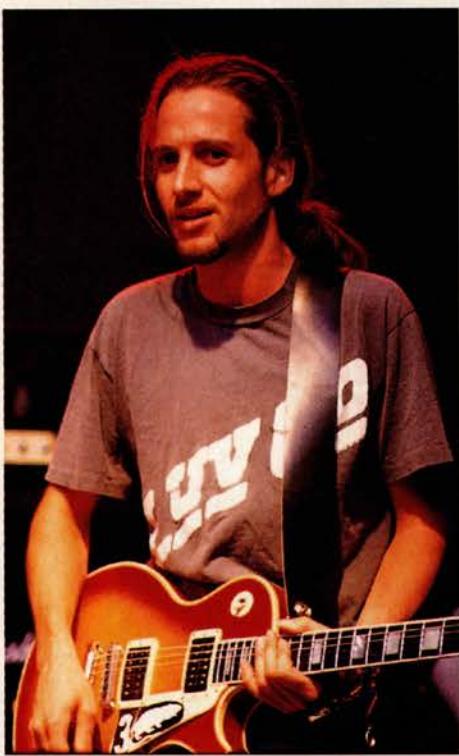
drums shift to half-time, for instance. I want to experiment more with my guitar in terms of relating to the groove.

I agree with you about the Black Crowes record—it's really great. I tend to fall in love with drummers and Steve Gorman is the most fucking dead-on, funky rock drummer there is. All of his breakdowns are just solid and aware of what's going on around him. And plus he's a fun-loving guy, and you gotta love him for that.

**And both Rich Robinson and Marc Ford have taken advantage of that exquisite tension he generates.**

Oh my God, Marc Ford is sick! He's an amazing guitar player. The elements he's added to that band are incredible.

**Even though you guys are compared to Cream and Hendrix, your rhythmic sense as a guitarist isn't based on '60s r&b or blues influences. There's a hammering, percussive intensity in your riffs that's more contemporary and hard-edged—I'm thinking of those machine gun riffs in "Even Flow," for instance. Somehow I don't think you sat**



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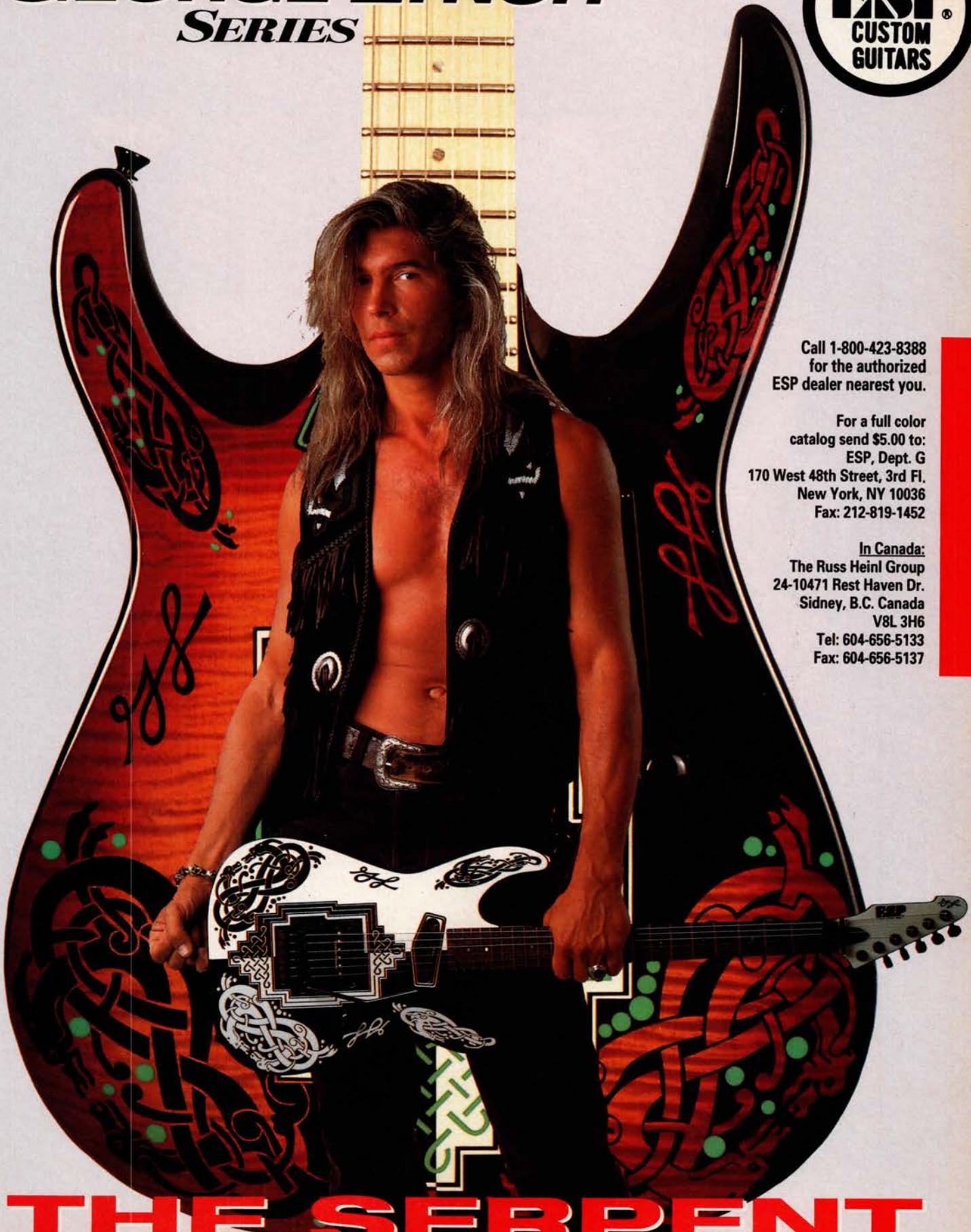
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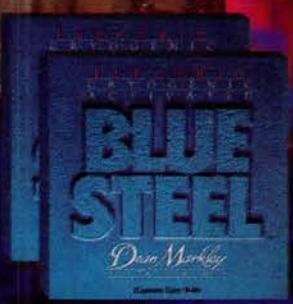
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**around ripping off Bootsy licks...**

Third generation Bootsy! Somebody ripped off Bootsy, and then some bad AC/DC cover band ripped that guy off, and then I fucking ripped *them* off [laughs]. But you're right, because mostly what I listen to is rap. I've been into those hip-hop grooves and kick drum patterns, searching for just what makes something groove, and that's been absorbed into my playing. I want something with that feel. So you figure, maybe it's not the drums that are going to do it this time, why not the guitar? So I started searching for riffs that, in themselves, reflect some kind of pattern that has syncopation and upbeats—something that really makes you get the "up." **R.E.M.'s Peter Buck told me he subconsciously learned so much from listening to long jazz solos by masters like Coltrane. Even though Buck hardly solos, he says it influences his riffs and songwriting. Do you get the same buzz off certain rappers that the boomer generation got off Coltrane or Junior Walker?**

I don't have a lot of idols, but as far as somebody doing today exactly what heavy metal did for me as a kid, Ice Cube is my inspiration. He really does it for me as far as getting in your face, making you think about issues that might sometimes be unpleasant, and having a songwriting groove that is unmatched by anyone that's making rap music today. And like I said, I fall in love with drummers like Chad from the Chili Peppers. He's a sweetheart and a sickening drummer, and Matt Cameron [of Soundgarden] is probably the single greatest drummer I've ever played with.

**Is playing with him what gave Temple Of The Dog that "tight yet loose" feel?**

In what way looser? I always felt that record was way tight.

**Well, the arrangements were pretty rough but brilliant, and there were a lot of long solos flying around.**

I guess I was thinking in terms of playing with Matt. In the studio you tend to worry about drum takes all the time—it can become the main focus. With Matt Cameron, you couldn't even *bother* having an opinion. He'd do two takes and we'd go, "Hell, either one of those sounds good to me."

**That record had an incredible sense of emotional release and relief, not just grief over Andy Wood's passing. Especially "Hunger Strike," which is so mind-bogglingly soulful yet musically succinct and to the point. Did you sense that?**

Yeah, it was a victory...a huge victory for me and Jeff [Ament] and Mike to go in there after struggling to make that Mother Love Bone record for three months. To go in with confidence and make a record with Matt and Chris [Cornell] that we thought was the best thing we'd ever worked on was nothing short of joy. And it deserved to be huge because it's a great record. As for

"Hunger Strike," first, that song was arranged and written completely by Chris Cornell—all the guitar parts, everything. It was basically finished in demo form when we got it. Naturally, the feel changed from the way he'd played it on the demos. But we knew it was a special song from the first time Chris played it for us. It was funny, we were all calmly going, "Okay, there's four of these [chords] followed by three of these...sounds like a cool riff. And all of a sudden he SINGS it and you're stunned, it's like [making a sound like a jet passing directly overhead] WAAAAAHHHH! Some people don't realize what a fucking great MUSICIAN he is. He has a real vision for arrangements and playing, as well as for his vocals—and somebody should just keep giving him as much money as he wants [laughs].

**When we were talking about your**

**Mideastern influences before, I remembered the Sufi mystic musicians of Turkey telling me that the "sacred healing" music of Western culture was rock'n'roll and jazz.**

Just think if you could get a Sufi pissed off. Wouldn't that be great?

**Actually, there's a whole branch of Sufis that intentionally piss off the religious powers that be—"Don't stick to fundamentalism. Don't be so formal, get back in the spirit." So they'd run around and creatively break rules, drink wine, mess around to wake people up. Sound familiar?**

Yeah, I do that all the time! Maybe someday me and my Sufi brothers will be reunited in the cosmic soup. I guess that's what I'm really working for. In the meantime, I'm going to really get into *tapping* on the next record. Mr. Tap! [grins]

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# Robben Ford

Continued from page 32

own two of them. I paid for both of them and I've bought other speaker cabinets from him since then. It's been the one aspect of my setup that I consider irreplaceable. More than any other aspect of my array of instruments and various effects, the amplifier is the one thing that I would not want to do without."

While the Dumble amp and the Fender guitar may be the conduits for his sound, it is Robben's own internal logic of melodic phrasing that sends guitarists away mouths agape while still finding acceptance from popsters like Michael McDonald and jazz giants like his late great cohort Miles Davis. "Basically I'm composing when I'm playing a solo," he says. "What follows is a product of what happened before. It's always like that. It's like painting a sound picture or writing a poem. It's just language. Whatever I play has always got some continuity. That's the whole idea. Melody is the main ingredient, it's not licks. I don't play licks, I never played licks. I think that is the downfall of a lot of players. They lose track of musicality. It's not about licks. There's no problem with clichés, they are fine. But you need to take them in so they are a part of you as opposed to you playing this lick, this thing that came from outside that you happen to put on like a hat. It's got to come in and become *your* lick. That's great, and it's just like language—it's identical to having a conversation. You learn how to talk before you learn how to read. When you use words they don't belong to anybody. So you don't have to be self-conscious about using words. You don't have to make up your own words."

"First you learn your instrument," says Ford. "I played the guitar so damn much that I knew where the notes were. If I hit this note in relationship to that note, I knew what it was going to sound like because I had done it so many times before. So that's knowing the fretboard. You've got to know the fretboard. Beyond that I just hammered out musical ideas. I took the hard road in that way, having never had any teachers and not really studying in a technical way. It was always coming from the perspective of melody or a composer's mind."

# Screaming Trees

Continued from page 70

song. "I've always been more into the songs than the guitar," he says.

For "Troubled Times," Gary tuned his E string down to a D to get a mournful sound appropriate to the song's message. "That's the only time I've used an unusual tuning on record," he says. "Once in a while when I'm practicing I'll use open tunings. I'll get into that drone type shit. I find it relaxing."

One of the more interesting tracks recorded by Screaming Trees is the new album's "Winter Song." According to Conner, "It started out on the demo with just me and an acoustic guitar. It was originally going to be half acoustic with some light drums but then it got turned into a full-blown rock song. I had no idea what to do in the middle."

He ended up using a backwards guitar technique similar to that found on records recorded in the late Sixties, but enhanced by today's technology. Many of Gary Lee's best moments are the result of such happy accidents. "If you record something backwards and then go backwards again, it doesn't erase it. So the solo on there is like 30 different guitars layered all on the same track." (The acoustic version of the song is slated to be released on the B-side of a future single.)

Seattle has produced a series of interesting guitarists, from the savage playing of Soundgarden's Kim Thayil to the bluesy feel of Pearl Jammer Mike McCready. Gary Lee Conner shares certain things with both these guitarists but throws a more laidback, country sound into the mix. "I don't know if people have noticed this but over the years my solos have become more tasteful and restrained in some ways as opposed to their being soloing all over the album." That growth is evident throughout *Sweet Oblivion*.

Screaming Trees have been nurtured through the years. The seeds were planted, the roots were watered, and nature took its course. Now a band of a different breed appears to be emerging tall and triumphant from the familiar, fertile ground of the Seattle music scene.



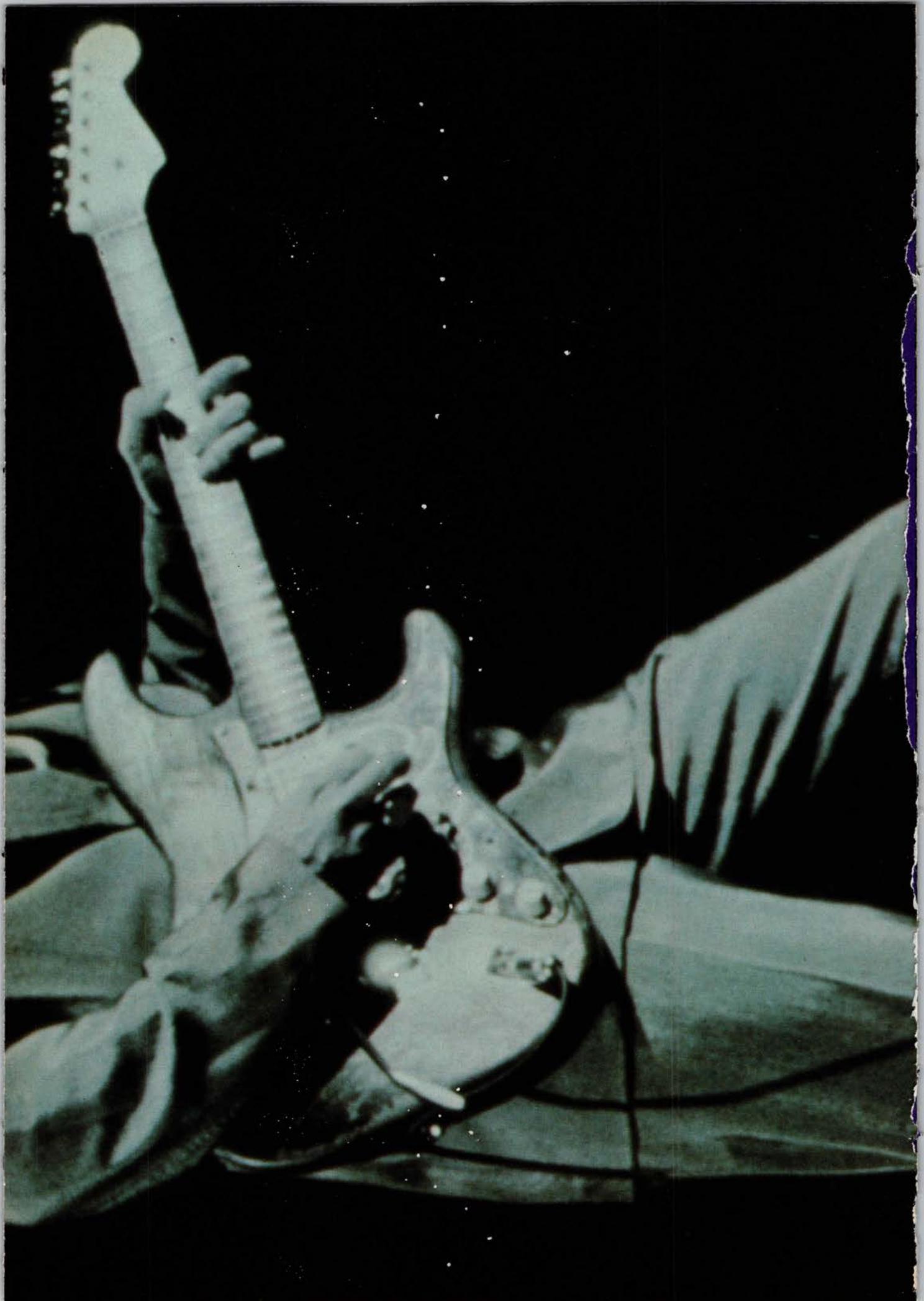
In case you haven't noticed, *Guitar For The Practicing Musician* has never had a strict "editorial voice" or limited style in which all the features are written. We've always thought it a good idea to offer the many and various angles each of our writers explores with a given player. The late Stevie Ray Vaughan was featured in our Premier Issue in a piece written from Austin, Texas by veteran writer Ed Ward. However, in subsequent issues you may have read other articles on SRV by Bruce Pollock, Andy Aledort, Wolf Marshall and myself, all focusing on our individual views of this great player. The following interview was done at Manhattan's Mayflower Hotel the afternoon before Stevie's 8/10/85 NYC performance at the Pier. It never appeared in print because I had done our most recent story on Stevie at the time, and we wanted to allow Wolf Marshall's voice to be heard. So my interview concerning the *Soul To Soul* recording was given a back-seat to Wolf's piece, which appears in my personal favorite issue of *GFTP*, our "All Steve" edition (Dec'86).

As articulate a player as he was, Stevie Ray Vaughan was not always the easiest of interviews. Like Van Halen, Stevie's music was from the heart, not the head. It was instinctual and not reasoned out. He had no method for what he played, just a passion to share and the ability to communicate clearly through music. Explanations by way of analyzing his playing were of little interest to him—he gave it all in his performances. So now for the first time we present this never-before-published interview with Stevie Ray Vaughan as it originally would have read over seven years ago.

by John Stix

Ebet Roberts

## A Last Interview With The Tornado From Texas



Barry Ray  
Vaughan



# When you're hot, you're hot.

Nobody is burnin' up the blues like Stevie Ray Vaughan, the Texas tornado from Austin who, with his trademark cowboy hat and Stratocaster in tow, has rekindled blues in the '80s much like Clapton, Page, Beck and his own hero Hendrix did in the late '60s. Along with his band Double Trouble—Chris Layton (drums), Tommy Shannon (bass) and newest member Reece Wynans (keys)—Vaughan simmers, steams and rocks the blues so as to attract a crowd of experienced concert-goers like Mick Jagger, David Bowie and Bob Dylan. His unadorned guitar lines alternately caress and blister, whipping into a frenzy fans of Pat Metheny to fans of Yngwie Malmsteen. His third album, *Soul To Soul*, continues the deluge he started on *Texas Flood* and *Couldn't Stand the Weather*, echoing the influences of Hendrix and Albert King, all the while updating the blues for a new generation of guitar fans. Recently I spoke with Stevie Ray moments before the soundcheck for a major New York City gig.

---

Double Trouble plays together more like a jazz band than a rock band. You make the music on stage rather than going through pre-set parts that never change. You have to listen to each other to make the music.

I don't know how to play the same way twice. If I do, I feel like I'm copying myself. There's no fun there. A lot of musicians can find inspiration in doing something over and over until it's exactly letter perfect. But the style we play is



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more "right then."

**I remember John Mayall used to go on stage with the band, call out a key and they had to follow him for the changes. I would guess you don't rehearse very much as a band either?**

We've never rehearsed with this band since we've had a keyboard player. We started to one night when it was real late and we'd been partying. We planned on rehearsing and the equipment was late getting in from Dallas. It got there about three in the morning. We were listening to records, hanging out and had a few drinks. We started rehearsing and decided "nevermind." We'd been playing gigs for months already. I guess the only rehearsing we do now is at soundcheck.

**Do you rehearse for the record or just make a rough outline of where the song is going?**

That's about it, really. A lot of times we write them in the studio. To be honest, I don't try to think about it. If I don't, then I just play like I would. Basically I like to get it.

**But to "get it" in the studio is different than getting it on stage.**

In a way it is. We approach things a lot different than a lot of people. We just go play what we play, whether it's in the studio or on stage. The only difference is if it's in the studio and we don't like it, we can do it again. But we don't do it right then, we'll do it another time.

**Your newest band member, Reece Wynans, was part of the original Allman Brothers jam session where they formed the group. If Gregg hadn't been a singer, it's possible that Reece might have been in the Allmans.**

Reece goes back there.

**What kind of cushion does he give you as a keyboard player? Santana refers to his**



**"I don't know how to play the same way twice. If I do, I feel like I'm copying myself."**

**band as a big couch. Playing in a trio is like playing on toothpicks.**

Yeah, but toothpicks stand up. Reece is king of a lot of different things. He can be playing along and you won't necessarily hear him, but when he stops playing you know it. That's not all he does. He can stand up to the best of any of them and stand tall. His ideas are straight ahead. He is free when he plays and he makes me be free when I play.

**Do you feel more free than with just the trio? Is there an extra cushion which gives you more room to breathe?**

It's more relaxed because I have more time. If I'm singing, I can let myself have more time to wait. It sounds funny but I give myself more time to wait so I have longer to sing. If you let the chords sit down before you start, then you have no reason to rush. That's the difference between playing with a trio or a bigger band. My tendency is to rush into it. Then you're rushing to get it smoothed out the whole time you're singing. If you let it sit down on the chords, if you let it plant itself, then you've got this foundation.

**The pavement is there before you have to run.**

Right, then you can walk.

**Were you looking for a keyboard player or did Reece just happen to fit in?**

Reece and I have been trying to get together for quite a while. If things had worked out for the second album we would have hired him then. We both had old phone numbers [for one another].

**Do you have any feelings about what constitutes a great blues song to cover?**

The simple fact that it comes from the heart. If it's one of those songs, it's going to grab you. The more soul involved in the song the more

there is to work with.

**Is the soul in the lyric or the changes?**

It's all over. It doesn't have any bullshit.

**Did you record "Voodoo Child (Slight Return)" because it was your favorite Hendrix song?**

Actually we did several Hendrix songs and that was just the one we liked the performance better on. We also did "Little Wing," "Third Stone From the Sun," and "Come On," which we recut for *Soul to Soul*. Earl King did part one, Hendrix did part two, we did part three. It's a great song and fun to play.

**Speaking of fun to play, how did you approach jamming with Jeff Beck?**

Jeff Beck is out there. Sometimes unless you record it and listen back, you don't necessarily catch what he's doing. It will take two or three times to hear it. He reaches out there. We just have a lot of fun.

**I hear you played with James Brown on the Dan Hartman tune "I Live For America" for *Rocky IV*. How was that?**

I overdubbed. It's pretty wild but it gets it. They wanted noises on one part of the song so I just hooked up every effect I could find in the studio, turned them all on 10 and hit my guitar.

**Now Sean Penn has recently asked you**



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*Continued from page 83*

### **to score a film for him?**

That's what I hear. I'd like to try it. It's something I've never tried to do before. I have ideas about certain things that I'd like to try. There were certain songs that I have written that I thought would fit into the movies. It will be interesting to try and do.

### **One area you do dabble in is jazz. You seem interested but not nearly as confident.**

It's just that I've seen people like George Benson play and I'm not as knowledgeable in chord structures and theory as I would need to be to do it the way I would like to.

### **"Swang Stang" like "Gone Home" from Soul to Soul has a lighter touch.**

"Swang Stang" was a fun one to do, it was a first take. For that song I had a Johnny Smith model guitar to play on. "Gone Home" was a Stratocaster.

### **What can a rocking blues player learn from a jazz great like Kenny Burrell? A lot of rocker/blues players may not want to hear him.**

God, why not? There's a lot of finesse to be learned there. There's a lot of material. Kenny Burrell and Grant Green are incredible. It may be too laid-back for some people but in a lot of ways it's not laidback at all. It's gettin' it. *Grant Green Live at the Lighthouse* is a knockout. It moves. A lot of people can't keep up with it. It makes fusion sound mild, but it doesn't rely on effects to get cookin'. This guy plays on a D'Angelico and it's movin'.

### **Have there been any changes with your equipment?**

I've got a couple more amps that work now. I've got a Howard Dumble but my frontline is two Fender Vibroverbs, a Super Reverb, and an 8x10 Marshall cabinet that's hooked up to the Dumble. There's also a Fender Vibrotone. I just keep going through different combinations of amps that seem to work well together. My guitars are all basically Stratocasters. Some are custom built but my main guitar is still the '59 with stock pickups. It has a left-handed tremolo bar and bass frets. All of my guitars, with the exception of one or two, have bass frets on them. I like the way they feel. It's easier to grip the strings.

### **Does the wah-wah give you another voice, perhaps a saxophone?**

I just like it. You can do all kinds of different things with them. On the song "Say What!" I use two wahs at certain times. Sometimes I use two feet and sometimes I duck tape them together. I use Vox wahs; one of them was Hendrix's. It's the one

I'm using every night on stage.

### **What are you using for strings?**

I'm going back and forth between GHS and Bill Lawrence, who is sending me strings that I like. They hold up well and keep their tone. They seem to have a little more tone in the first place. People keep telling me that the same companies make all the strings and put them in different packages. But they are made differently. They have different qualities to them. It depends on the alloy. I use big strings and certain strings are harder-sounding to work with.

### **What was John Hammond's involvement with Soul to Soul?**

John was not in the best of health when we did the record in Texas. He was involved as executive producer. Basically the whole band produced it.

### **Whatever happened to your Albert King project? You wanted to produce him.**

It looks like we've got a label to

do it for. I'm just hoping we can do it soon. It's been a schedule problem.

### **Do you have any feeling as to why you have captured such a big audience when others around you, be they Albert King or Lou Ann Barton, remain in the shadows?**

Maybe because we have such different styles.

*Continued on page 166*

*"I have ideas about certain things that I'd like to try. There were certain songs that I have written that I thought would fit into the movies."*



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# Soul Asylum

## Dave Pirner & Dan Murphy

by Lorena Alexander

It's not until he pulls back his sweatshirt hood and shakes loose the mass of sandy-colored, quasi-dreadlocked hair—which any Soul Asylum fan would recognize in the stroke of an E minor chord—that Dave Pirner's presence seems to take shape in the small bar of this midtown Manhattan hotel where the band is lodged during their brief, late September stay in the Big Apple. Barely past noon, the hour is likely not a familiar nor particularly favorite one for the slightly glazed but grinning frontman. "A screwdriver there, Dave?" "Fraid so, Karl," Pirner calls back to bassist Karl Mueller (who's hanging out at a nearby table with drummer Grant Young), then lights up what will be the first in a long chain of smokes from the handful of cigarettes he's

dropped beside his drink. Not exactly the breakfast of champions, but apparently the perfect wake-up jolt for Dave. He tugs a small paper bag out of his pocket, removes a bright new pair of socks ("from the Aquarium store in Boston," he informs me, pointing at the colorful little fish imprinted on a blue background) and proceeds to slip them over his bare feet, not bothering to lace up or tie the work boots he's wearing. "They're colorful," says Dave, "but there's not enough cotton in them."

Certainly one of the more "colorful" characters to emerge from the mid-'80s Minnesota music scene when Minneapolis was a bubbling bastion for bands of youth gone wild, Dave Pirner packs quite a wallop with words; the 12 tunes he wrote for the band's



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recent *Grave Dancers Union* are proof positive that his pen is more potent and poignant than ever. As the Houston Post put it, "He makes great songs from the combustible combination of immaturity and intelligence," precisely the mix of today's conversation with Dave as well.

I remember the almost euphoric state you guys were in the night you wrapped up recording [1990's] ...And *The Horse They Rode In On* and wonder if you were happy or disappointed with how that album did?

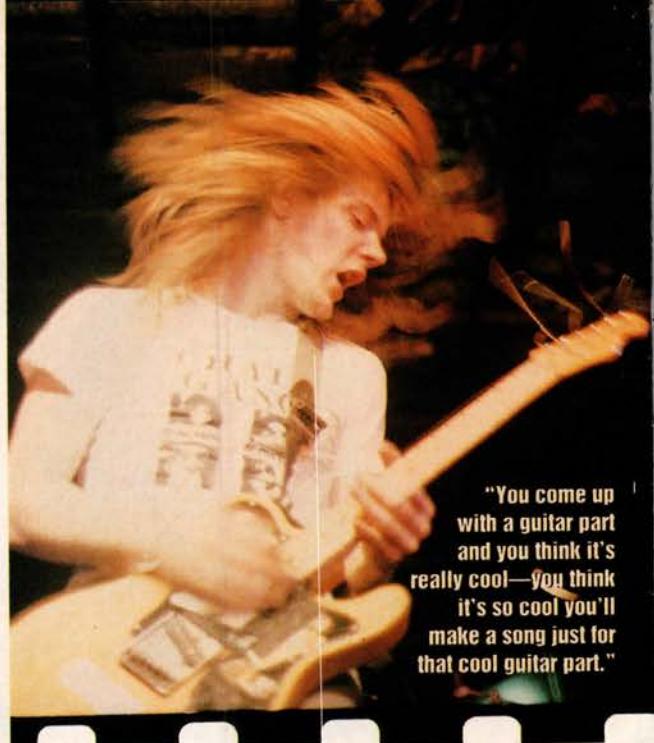
DP: It would be nice if everybody loved the record—it'd be fabulous. But big deal, y'know? You make a record, it's a piece of music, it's art you make to satisfy yourself. And I was satisfied with it and I think it's a good record and I like it. I think someday people might listen to it and go "This is really a unique record." [Adds facetiously] All my product is unique [laughs].

All artists say they have to satisfy themselves but you still want people to hear your work.

DP: Oh, definitely. I want everybody to hear it—*everybody*. That guy [points out the window to passerby on the street], all those people there.... I have this friend who used to make demo tapes in his basement and he'd go out on the street with a Walkman and a set of headphones and put them on people and then go, "What do you think?" That's not my thing—I'm not that.

What Pirner & Co. may be—and justifiably so—is a bit more gun-shy than one might expect of a band now 10 years into their career. But it's been a bumpy ride, leaving the four Asylum inmates bruised yet now bouncing back beautifully with a new label (Columbia), new management, and a newfound respectability that's geared to garner the Twin Cities alternative rockmeisters crossover commercial acceptance ala Nirvana, Pearl Jam, and the rest of the Seattle scene's sonic sons. There's good news for S.A. fans, too: Contrary to some reports, Dave Pirner is *not* afflicted with tinnitus (severe ear-ringing). "That's a fuckin' weird rumor that got out of control," he says. "I had an inner ear infection in my left ear."

He's still the same self-effacing Dave though, a sardonic but sensitive soul better left to express himself in song, not in print. For him it smacks of pretension to



"You come up with a guitar part and you think it's really cool—you think it's so cool you'll make a song just for that cool guitar part."

prattle on about his creative habits. "I'm psychotic," he laughs in reply to the question of how he manages to summon such clarity writing song lyrics obviously born of some rather entangled emotional conflicts. "The content happens by accident all the time. I don't sit around and wait for that to happen. You come up with ideas all day long and most of them are absolute shit, but every now and then you get one and you go, 'Oh, that's a good one.' That's kind of the way it works. There's a certain amount of purging—I hate to use that expression—but you just want to get something out of your system and what's happening to you at that particular time is real time-relevant. It gets digested and spit out in a tidy manner."

**Do you do most of your songwriting on guitar?**

DP: Well, everything's different. Sometimes it's on guitar. You come up with a guitar part and you think it's really cool—you think it's so cool you'll make a song just for that cool guitar part. And then other times it's something that you're whistling when you're walking down the street that you write down by accident. Each song always has a different seed. Whatever works. Whatever flies [laughs] 'cause there's no rules or regulations to how to go about it, which is always the best thing about doing it. That goes for just about everything in music—there's no right or wrong way to do it. That's what's cool about it; it's not like 2+2=4.

**What do you wish you could do better as a musician?**

DP: Play the guitar. I wish I could sing better and I wish I could play the guitar better. And write better songs. You want to do everything better! For me the guitar is



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the hardest to get better at. I think I'm a really insufficient guitar player. I love to play but you get to a point where you go, "I'm never gonna be Nuno 'cause I can't move my fingers that fast." I don't really want to be Nuno—I mean I have no desire to play a really fast solo or play a lot of notes 'cause I'm not into a lot of notes. I'm into few notes in right places. And that's not a knock on anybody who plays a lot of notes.

**E**nter Soul Asylum's other man-of-few-notes, lead guitarist Dan Murphy, who acknowledges that while the general climate of the rock music scene has changed more than the music of his band has, at long last their limited status as a college radio phenomenon may be evolving. "I think there was always a market for bands like Soul Asylum," says Dan, "but radio programmers were late to react to the need for our kind of music. Hopefully it's come around enough to where it'll be something that'll work for us. Maybe people are ready for us—maybe they caught up or we caught up!"

**Soul Asylum is legendary for their live shows, both the incredible quality and quantity. How do you find fresh ways to play something you have to perform set after set, night after night?**

DM: That's tough. We still have songs that we've been playing hundreds of times, like "Cartoon" and "Sometime To Return" [both from 1988's *Hang Time*]. We still play them and I still get a sense of "Wow! This is a powerful song." Then there's other nights where everything seems like "Holy shit, do we have to play this again?" And those nights are a bummer but I think they happen to everybody.

**What do you do when you feel like that?**

DM: Well, that's why we try to learn stuff spontaneously on stage. Sometimes we'll do that or we'll play a lot of different material. The trick is to kind of limit your touring a little bit so it's not like—

**Burnout?**

DM: Exactly. Take a few nights off a week if you can afford it and get away from music. When we're not playing I don't even think about it. I'm not one of those guys who sits on the bus and plays arpeggios all day long when we don't play a gig. Seems like it's gotta be just a part of your life on the road or [else] it's all-consuming. **Describe how you see yourself as a guitarist.**

DM: I think my playing is pretty simple for a lead guitarist. I'm not real flashy. If Dave writes a song and I write a song I don't try and see it as a starting point to show my chops. I could actually play pretty busy stuff but I just try to not ruin a

good song. I'll play something that I think fits and is tasteful enough. Sometimes it starts off a little distasteful [laughs] and then gets more subdued. I do think I have a distinctive style because I use a weird amp that no one uses that's got a really distinctive top—Ampeg V4s. They're really low end-y. They're incredibly thick-sounding amps so I don't have to play a whole lot of notes, I can just play something real simple and it sounds effective.

#### **Does any one Soul Asylum song represent THE Dan Murphy style?**

DM: The guitar riff in "Cartoon" is pretty distinctive. I've been doing a lot of that riff on our records. I kind of do variations of it.

#### **How do you feel about the guitar sound on Grave Dancers Union?**

DM: On the new album I think the playing on "Homesick" is real quiet and non-distorted with a lot of arpeggios and stuff I hadn't really done that much on record. I like that. "Keep It Up" is just an incredibly simple four-chord song but it's got a real Soul Asylum kind of groove to it. There's a lot more acoustic guitar on the record which is interesting to me because it's more like a percussive instrument, so it doesn't take up as much space. There's still some wall-of-guitar stuff but it seems like the message gets lost in that sometimes. There's some pretty inspired stuff on the record—I hate to use the word "subdued"—it's just not quite as blatant as past Soul Asylum records, but the kind of thing that'll grow on you.

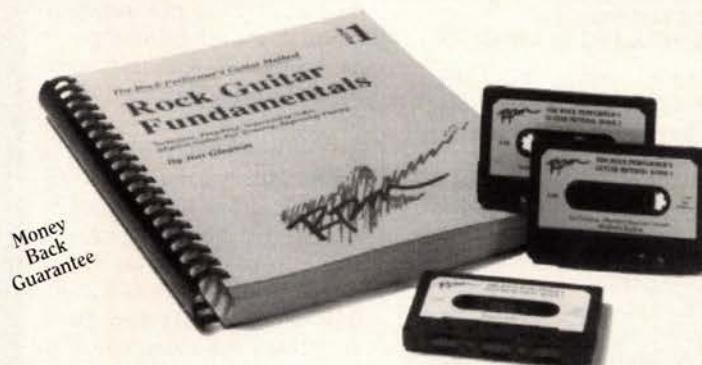
#### **What's the most gratifying comment to hear about your playing?**

DM: That it's appropriate for what we're trying to do. I don't like to be flashy and I don't want to be one of those guys that does something just so he can show off this odd thing that he learned. When I play on a record I like to play a part that maybe you don't even notice the first time but it's something that fits the song and adds to it. We're trying to play with a little more cohesion so we don't lose the songs as much as we did before. If you listen to our early records there's a lot of good ideas but it's all over the place.

#### **Do you and Dave have a specific way of dividing up who plays what guitar parts?**

DM: We don't talk about the music at all. When we're playing we don't ever go, "Do something like...". We just play it, play it, play it and kind of read when we're getting close to something. If something sounds really, really good it's gonna sound really, really good to both of us. When Dave's singing a song he's playing basic chord structures, whether it's barre chords or cowboy chords, and I try to do arpeggios and a lot of different chord things. On the new record there's a lot

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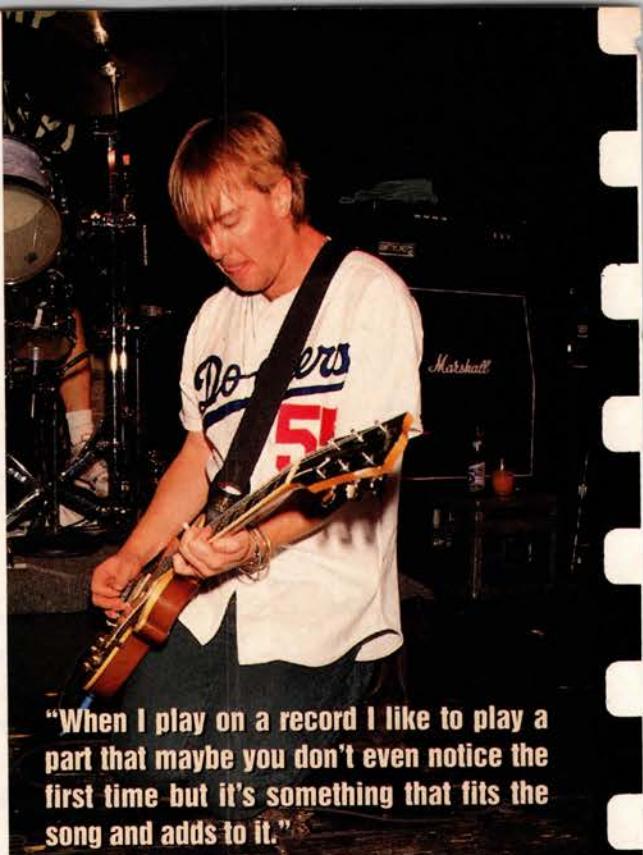
more acoustic bass structured stuff and there's really a chance for me to stretch out and try to do a lot of different instrumentation. We work on that pretty hard. Mostly we just try to do it in the studio. I mean, I don't have a whole lot of set parts. Every time I do a take in the studio usually I try to do it differently; otherwise you might as well just be selling cars or something if it's that structured! To me that was a problem when we started out—everything was so structured in our band. It was like "This is a fast, punk-rock song" so it was just click-click-click and everyone tried to keep up and make it through to the end. We're trying to put more feel into what we're doing now and trying to relax a little, play more relaxed. That's tough to do.

**For you, what's the most important factor in choosing where to record?**

DM: You know, when you're a kid just starting out in music you think that your band doesn't sound anything like the records you love because you can't play very good. But you think you're gonna go into a recording studio and all of a sudden everything's gonna sound just like your favorite Rolling Stones record! Like it's just gonna happen. That's literally what I thought when we went in to make our first record. I had no idea why we couldn't sound like them. I figured we'd get in the studio and our producer would do it for us. But basically it's just the band. We have demo tapes that we recorded on an \$800 Porta-Studio that, to me, sound great. It's just a matter of if everyone's playing right that day. We like to record with old stuff, like Neve and real warm-sounding equipment, so we're pretty particular about mics and consoles.

**Are there certain guitars you find better to work with in the studio?**

DM: Yeah, a lot of this record was acoustic stuff so I've got an old J45 I used, an old Gibson '62. And the people from Gibson got us some of their electric guitars, but intonation is really tough to get when we have to make sure we've got a lot of different instruments around that work for different songs. A friend of mine in Minneapolis has got a '56-'57 Telecaster that I used on a lot of this album—I never played a Telecaster in my life! I strictly play Gibsons but [for] most of the electric stuff that I play I used that guitar, which is weird. Our producer [Michael Beinhorn]



"When I play on a record I like to play a part that maybe you don't even notice the first time but it's something that fits the song and adds to it."

kept saying, "Try the Tele on that track" and I'd be like "Naah" but we'd put it in the track and I'd think, "Wow, that sounds pretty good!" It was real easy to play and it's got perfect intonation. It's like a one-of-a-kind guitar. I'm sure all the money in the world wouldn't let me buy it from him.

On some of the other stuff I'm usually playing Les Paul "Gold Top"s. We used all kinds of different amps—little ones, big ones—and we'd kind of loop 'em all together.

**When you work on a song do you make any conscious effort to break new musical ground?**

DM: I try to remove myself from thinking. The music part of your brain should disconnect from the other part and you just close your eyes and play. The more I think about what managers and producers talk about, like "The solo needs to sound like this," it seems like going backwards. Then I'll play something completely different from what they thought and it'll work! When we're in the studio, if everyone's relaxed and has an open mind it seems to make the best tracks.

**As a kid, did you fantasize about being in a rock band?**

DM: It's really funny—I've got pictures of myself when I was nine years old playing guitar next to a Jerry Garcia poster! Sounds really silly to say but it's true!

**So now how does the reality compare to the fantasy?**

DM: Reality's a lot more work but it's still pretty amazing that this is what I do with my life. Surprises the hell out of me! I wouldn't change it for anything. ▶

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# Dave Fortman of UGLY KID JOE

## Suburbia DISTURBANCE

BY  
**PETE PROWN**

Nineteen ninety-two was a big year for shake-ups in the guitar world. Topping the list is Izzy Stradlin's exit from Guns N'Roses, followed by Poison's hiring of Richie Kotzen to replace C.C. DeVille, Arik Marshall joining the Chili Peppers after John Frusciante's departure, and Marc Ford's debut in the Black Crowes in lieu of leadman Jeff Cease. Following suit, platinum sensation Ugly Kid Joe welcomed aboard new guitarist Dave Fortman following Roger Lahr's sudden departure. And no question, it was an extremely hot gig to nail down, especially since UKJ's *As Ugly As They Wanna Be* EP came out of nowhere in early '92 and shot to #4 on the *Billboard* album charts, while their video "Everything About You" became an MTV favorite with cynics and teenyboppers alike.

To back up the furor, this quintet of suburban misfits joined their hero Ozzy

Jeff Tschan



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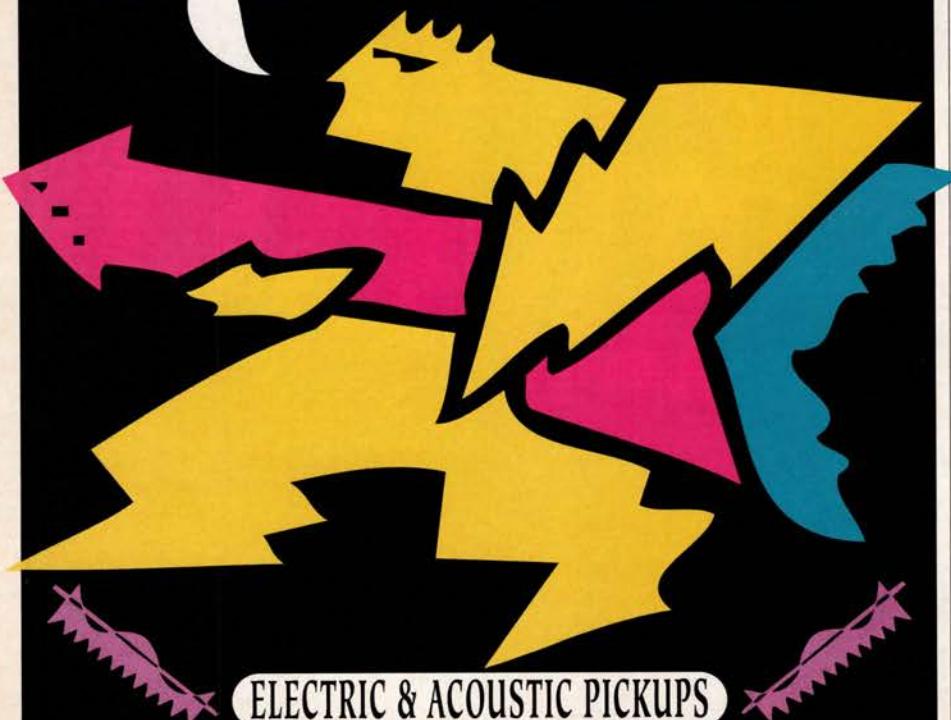
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Osbourne for his farewell concert jaunt last summer and then jumped back into the studio to cut their first full-length album, *America's Least Wanted*, which rocks just as hard as the EP and cooks even more in the guitar department thanks to the mutual axe abuse of Fortman and band co-founder Klaus Eichstadt. But considering the band's image as nonconformist hellraisers, one wonders if this avalanche of success will force the youthful members of Ugly Kid Joe to grow up and face the rough'n'tumble reality of today's highly competitive music industry. Or will they forever be rock's bad boys from the 'burbs?

"You know, being in a successful band is something I've dreamed about since I was little, but on the inside you don't feel the same awe that everybody else does," says the Covington, Louisiana-born Fortman. "It seems like my family feels it more than I do—it really blows them away. Right now, me and the rest of the guys are just trying to keep our heads and not get screwed over, business-wise. Cordell, our bassist, has a good eye for that stuff, 'cause I'm the kind of guy who just likes to party all the time. But you gotta keep your eyes open—there are hawks out there just waiting for suckers to come along."

"My journey to Ugly Kid Joe began about three years ago when I moved to California and was in a band called Sugar Tooth. My lawyer was also Ugly Kid Joe's manager and that's how I met Whit and Klaus," Fortman recalls. "I guess one reason why I was brought into the band is because I was friends with those guys. Also, Roger Lahr wasn't really working out musically and he also wasn't a writer, which I am. And unlike Roger, I play a lot of leads, like on 'Neighbor,' 'Busy Bee,' 'Don't Go,' and 'Mr. Recordman.' I grew up on Van Halen and Randy Rhoads but a few years ago I really got into Southern roots and 'touch' guitar players, like David Gilmour and the guys in Lynyrd Skynyrd. Klaus can do all the flashy metal riffs that I can't even do, while I try to play with lots of feel and melody. I think you can hear the differences between our styles really well on the new album."

"With that now out in stores, we're starting to headline some club shows and we may do that for a while, since we're getting a really good response. But after that, who knows? All I can tell you is that we're going to keep working our asses off because in this biz, they say that if you're not on the road, you'd better be recording and if you're not recording, you'd better be out on the road. And if you're not doing either, you're bummin'!"

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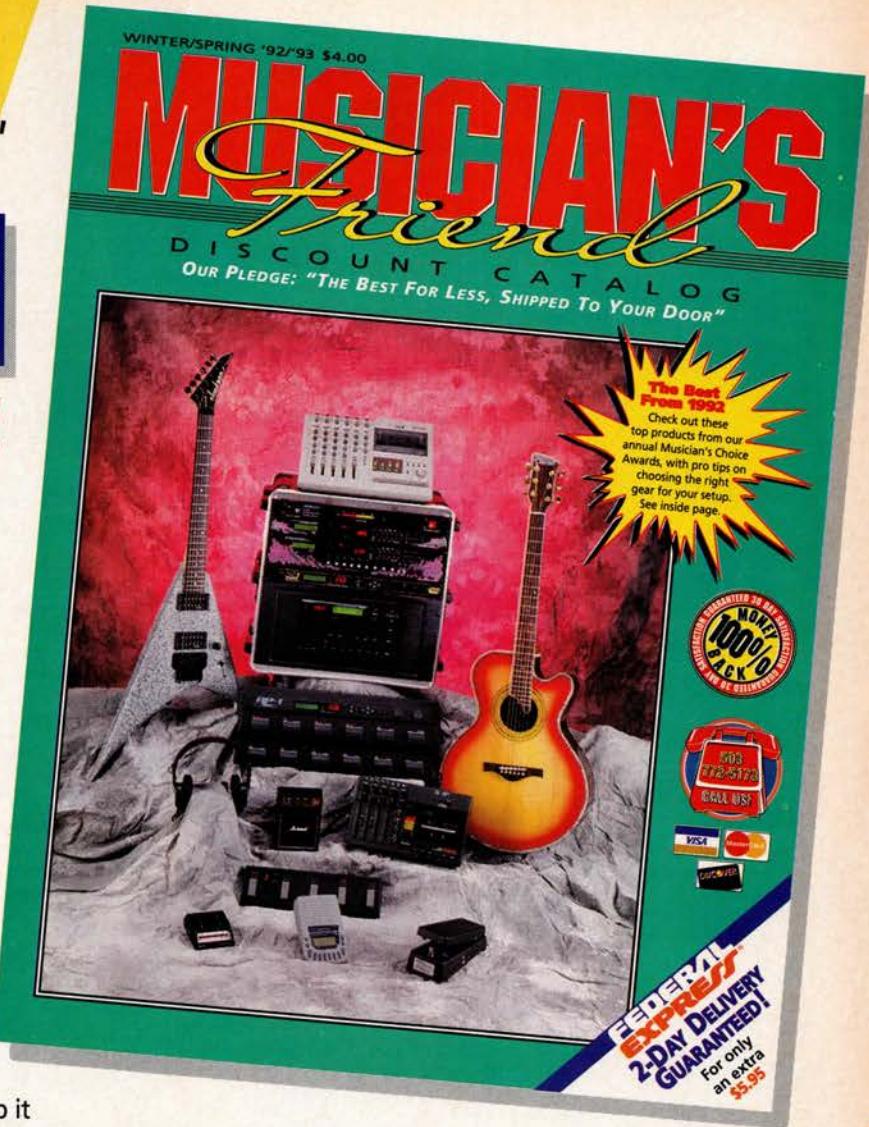
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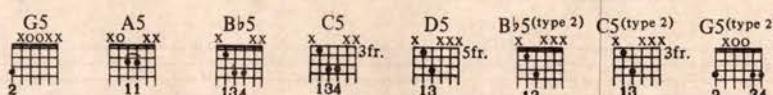


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Tablature Explanation page 127

**ONCE**  
As Recorded by Pearl Jam  
(From the album TEN/Epic Records)

*Words by Eddie Vedder  
Music by Stone Gossard*



Moderate Rock  $\downarrow = 80$

**Assorted feedback, perc.  
& sound effects**

Intrc

g

Faster ♩ = 112

Dsus  
Gtr.

Dm

## Dsus2

Dm

The musical score consists of two parts. The top part is a standard staff notation for a six-string guitar, starting with an 'intro' section followed by measure 9. Measure 9 begins with a long note on the first string, followed by a series of eighth-note chords. The dynamic is marked 'f'. The bottom part is a tablature for a guitar, showing the fingerings for the chords and notes from the staff above. The strings are labeled T (top), A, and B (bottom). The tab shows a sequence of chords: G major (three '8's), C major (two '7's), F major (two '7's), B major (two '7's), E major (two '7's), A major (two '7's), D major (two '7's), G major (two '7's), and C major (two '7's).

## Dsus4

Dm

The image shows two staves of musical notation for a six-string guitar. The top staff is standard musical notation with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a melodic line consisting of eighth-note pairs and sixteenth-note patterns. The bottom staff is tablature, where each horizontal line represents a string and each vertical tick mark represents a note. The tablature corresponds to the notes in the musical notation above it. Both staves begin with a dynamic marking 'H'.

N.C.  
Gtr. I

Gtr. II

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Pre-chorus  
N.C.



Back - street lov - er on the side of the road, I got a bomb in my tem - ple that is gon - na ex - plode. I got a

Rhy. Fig. 2  
Gtr. I



let ring

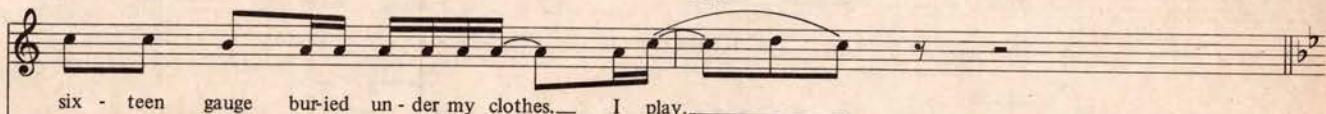
P.M. --- 4

P.M. --- 4

Rhy. Fig. 2A  
Gtr. II



Bb5



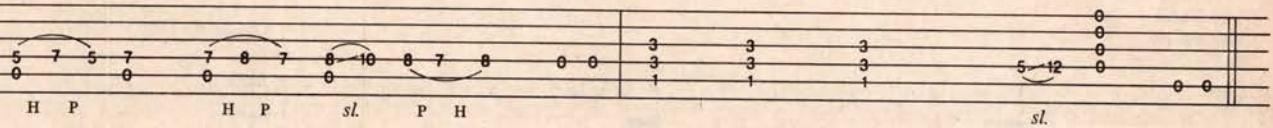
six - teen gauge bur-ied un - der my clothes. I play.

(end Rhy. Fig. 2)



P.M. --- 4

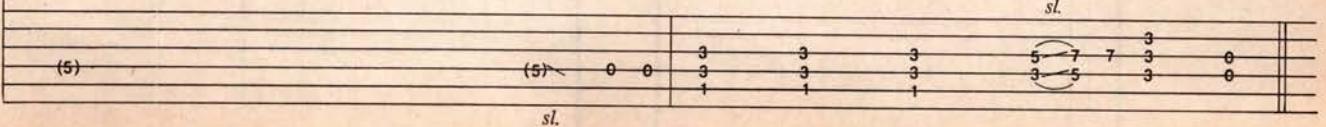
P.M. --- 4



(end Rhy. Fig. 2A)



sl.



sl.

**Chorus**

G5 A5 Bb5 C5 Ⓛ open A G5 D5

Rhy. Fig. 3 Rhy. Fig. 3A Gtr. I

Once up - on a time, I could con - trol my self.

Bb5(type 2) C5(type 2) (end Rhy. Fig. 3) w/Rhy. Fig. 3 (1st 3 bars only)

Oo, once up - on a time,

(end Rhy. Fig. 3A)

Bb5 C5 G5 D5 2nd time to Coda Ⓛ Bb5 Ⓛ open G

I could lose my self, hey, hey.

Rhy. Fig. 4

T

2nd Verse  
w/Rhy. Fig. 1  
N.C.

### **Substitute Fills 1 & 2**

N.C.  
Oh, try and mim-ic what's in - sane. Oo. —

This block contains the lyrics "Oh, try and mim-ic what's in - sane. Oo. —" with corresponding musical notation on a staff. The music includes eighth-note patterns and rests.

Fill 1  
Gtr. I

H P sl. H P sl.

P.M. - - - 4

5-7 5-7-8-7-8-7-10 w 0 0 5 5

H P sl. H P sl.

Resume Rhy. Fig. 1

I am in it... Where do I stand? (w/echo repeats) Oh!

Pre-chorus  
w/Rhy. Figs. 2 & 2A  
N.C.

In di an sum-mer and I hate the heat. I got a back - seat lov-er on the pas-sen-ger seat. I got my

D.S. al Coda

hand in my pock-et, so de-ter-mined, dis creet. I pray.

w/Rhy. Fig. 4  
Bb5

Guitar solo

hey, hey, oh, ow!

w/wah

A5 G5 A5 G5

Full 1/2 P Full sl.

Full 1/2 P Full

A5 G5 A5 G5

Full sl.

8va Full Full Full Full loco

Full 20 Full 20 Full 20 17 20 20 sl. sl. sl. sl.

A5 G5 B $\flat$ 5 ③ 3fr. 6fr. B $\flat$  D $\flat$  G5 A5

Interlude  
N.C.

Gtr. III sl. (w/echo repeats)

Gtr. II P

Gtr. I P P

w/Vocal ad lib.  
N.C.

G5

**Chorus**  
w/Rhy. Figs. 3 & 3A (2 times)

G5      A5      Bb5      C5      G5      D5      Bb5(type 2)      C5(type 2)

Once \_\_\_\_\_ up-on a time, \_\_\_\_\_ I could con-trol my - self! \_\_\_\_\_ Yeah! \_\_\_\_\_

G5      A5      Bb5      C5      G5      D5      Bb5(type 2)      C5(type 2)

Once \_\_\_\_\_ up-on a time, \_\_\_\_\_ I could lose my - self, \_\_\_\_\_ hey, yeah, \_\_\_\_\_ yeah, \_\_\_\_\_ hey. \_\_\_\_\_

w/Rhy. Fig. 3 (1st 2 bars only, 7 times)

G5      A5      Bb5      C5      G5      A5

Once \_\_\_\_\_ up - on a time, I could love my - self!

Gtr.

B<sub>b</sub>5 C5 G5 A5 B<sub>b</sub>5 C5

Oo! Once up - on a time, I could

G5 A5 B<sub>b</sub>5 C5 G5 A5

love you! Yeah! Once!

B<sub>b</sub>5 C5 G5 A5 B<sub>b</sub>5 C5 G5 A5

Once! Once! Once! Yeah! Once!

w/Rhy. Fig. 3 (1st bar only)

B<sub>b</sub>5 C5 G5 A5 B<sub>b</sub>5 C5 G5

Once, hey, yeah! Yeah, hey, yeah, yeah hey, hey, once! (w/echo repeats)

poco rit.

# BASS LINE FOR ONCE

As Recorded by Pearl Jam  
(From the album TEN/Epic Records)

Words by Eddie Vedder  
Music by Stone Gossard

Moderate Rock  $\text{♩} = 80$

(Percussion, feedback & sound effects)

Intro      N.C.  
 $\text{mp} \text{ (fade in)}$        $\text{mf}$   
 (Gtr. enters at faster tempo)  
 $\text{sl.}$       \*4-stg fretless.  
 This amounts to three bars of 4/4 at the faster tempo.

Faster  $\text{♩} = 112$

$\text{B}_\flat \text{ maj7}$

$f$       sl.  
 N.C.  
 sl.

1st, 2nd Verses

N.C.

1. I  
 2. Oh,  
 ad - mit it. (etc.)  
 try and mim - ic. (etc.)  
 sl.

sl.  
 sl.

Pre-chorus  
N.C.

$\text{B}_\flat 5$   
 sl.

**Chorus**

\* G5 Am7sus4 Dm/A B<sub>b</sub> B<sub>b</sub>(#4) D5 G5 Dsus4 Dm B<sub>b</sub> B<sub>b</sub>(#4) B<sub>b</sub>

Once — up-on-a-time, — (etc.)

\*Chord names reflect Gtr. I in gtr. arrangement.

**2nd time to Coda**

G5 Am7sus4 Dm/A B<sub>b</sub> B<sub>b</sub>(#4) B<sub>b</sub> G5 Dsus4 Dm B<sub>b</sub>(#4)

Guitar solo

A5 G5 A5 G5 A5 G5

**2.**

B<sub>b</sub> A5 G5 A5 G5 A5 G5

**Interlude**

N.C.

B<sub>b</sub>5 A5 G5 A5 G5 A5 G5 A5

**D.S. al Coda**

G5

mf

sl.

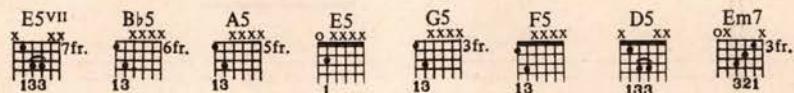


# SWEATING BULLETS

As Recorded by Megadeth

(From the album COUNTDOWN TO EXTINCTION/Capitol Records)

Words and Music by Dave Mustaine



Moderate Rock  $\text{J} = 84$

Intro (Drum fill) \*Gtr. I

T  
A  
B

5 2 4 3 2 4 3 3 4 5 2 4 3

\*Gtr. II

T  
A  
B

2 0 2 3 7 6 2 1 2 3 0 2 3 7

\*Both gtrs. are doubled.

Bbm D B (G) Em F#m G B Bbm G F# Em Bb5 A5

2 -7 4 5 2 4 3 2 4 3 3 4 5 (5) 3 2 1 0

1/4  
1/4

4 6 5 2 3 0 2 3 7 6 4 2 1 2 3 0 2 3 0 2 1 0

Double time, Triplet feel ( $\text{D} = \text{E} = \text{F}$ )

1st Verse

Rhy. Fig. 1

E5 VII

Bb5 A5 E5 VII

3 3 3 3

Hel - lo me, meet the real me in my mis - fit's way of life

(end Rhy. Fig. 1)  
Bb5 A5

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w/Rhy. Fig. 1 (2 times)  
E5VII

A dark, black past is my most valued pos -

ses - sion. Hind - sight is al - ways twen - ty twen - ty,

w/Rhy. Fig. 1 (1st 3 bars only)  
E5VII

but look- in' back, it's still a bit fuz - zy. Speak of mu - tu - al - ly as -

N.C. pick sl.

sured de - struc - tion? Nice stor - y, tell it to Read - er's Di - gest!

Rhy. E5 G5 A5 E G5 Bb5 A5 E5 Bb5 A5 E5 G5 A5 E G5 Bb5  
Fig. 2 open P.M. open P.M. open P.M. open P.M.

Feel - ing par - a - noid, true en - e - my or false friend.

Gtr. Full I Full II Full III Full IV Full V Full VI

hold bend Full 12 15 12 15 hold bend Full 14 (14) 11 14 14 hold bend Full 10 10 10 10 hold bend Full 9 12

Anx - i - e - ty's at - tack - ing me, my

E5 G5 Bb5 E F5 E5 (⑥ open) (end Rhy. Fig. 2) w/Rhy. Fig. 2 (1st 6 bars only)

P.M. air is get - ting thin. I'm in trou - ble for

Full hold bend - Full hold bend - Full hold bend - Full

A5 E5 Bb5 A5 E5 G5 A5 E G5 Bb5 A5 G5 E F5

the things I have - n't got to yet. I'm

Full hold bend - Full hold bend - Full

(14) 11 14 14 11 14 10 13 10 13 10 13 9 12 9 12 9 12

E5 G5 A5 (⑥ open) E G5 Bb5 A5 E5 Bb5 A5 Bb5 A5 G5 F5 E5

chomp - ing at the bit, and my palms are get - ting wet.

Full hold bend - Full hold bend - Full

11 11 11 11 10 (10) 10 10 10 (10) 8 6 7 5 5 3 1 0

E5VII D5 Em7

Sweat - ing bul - lets.

2nd Verse  
w/Rhy. Fig. 1 (3 times)  
E5<sup>VII</sup>

Bb5 A5 E5<sup>VII</sup>

Hel - lo me, it's me a - gain. You can sub - due, but

Bb5 A5 E5<sup>VII</sup>

nev - er tame me. It gives me a mi - graine head - ache

E5 Bb5 A5 E5<sup>VII</sup>

sink - ing down to your lev - el. Yeah, just keep on

Bb5 A5 E5<sup>VII</sup>

think - ing it's my fault, and stay an inch or two out of kick - ing dis - tance.

w/Rhy. Fig. 1 (1st 3 bars only)

E5<sup>VII</sup> Bb5 A5 E5<sup>VII</sup>

Man - kind has got - ta know his lim - i - ta - tions.

Chorus

w/Rhy. Fig. 2 & Riff A (w/slight improvisation)

E5 G5 A5 E G5 Bb5 A5 E5 Bb5 A5 E5 G5 A5 E G5 Bb5 A5 G5 E F5

Feel - ing claus - tro - pho - bic like the walls are clos - ing in.

\*Dave is singing in such away that the lower melody switches between this octave and an octave lower. From this point on, this melody will be written in the higher octave for the sake of clarity.

E5 G5 A5 E G5 Bb5 A5 E5 Bb5 A5 E5 G5 Bb5 E F5 E5

Blood - stains on my hands, and I don't know where I've been.

w/Rhy. Fig. 2 & Riff A (both 1st 6 bars only; Riff A w/slight improvisation)

E5 G5 A5 E Bb5 A5 E5 Bb5 A5 E5 G5 A5 E G5 Bb5

I'm in trou - ble for the things I have - n't got to yet.

A5 G5 E F5 E5 G5 A5 E G5 Bb5 A5 E5 Bb5 A5

I'm sharp - en - ing the axe, and my

(Both gtrs.) Bb5 A5 G5 F5 E5 E5<sup>VII</sup> D5 Em7

palms are get - ting wet. Sweat - ing bul - lets.

Interlude I  
 F5 E5 F5 E5 F5 E5 Bb5 A5  
 Rhy. Fig. 3  
 (Both gtrs.)  
 2  
  
 N.C. G5 N.C.  
 Rhy. Fig. 4  
 P.M. P.M. sl.  
 2  
  
 F5 E5 F5 E5 F5 E5 Bb5 A5  
 2  
  
 w/Rhy. Fig. 4  
 N.C. G5 N.C.  
 Gtr. III  
 f w/flanger  
 Bb5 N.C. F5  
 Guitar solo w/Rhy. Fig. 3 (3 times)  
 F5 E5 3 sl. rake  
 E5 Harm. straight 12 Harm. 12 12 12 12  
 F5 E5 Bb5 A5  
  
 F5 E5 F5 E5 sim.  
 F5 E5 Bb5 A5 F5 E5 F5 F5  
  
 15 14 13 12 16 15 14 13 11 10 9 8 12 11 10 9 7 6 5 4 8 7 6 5 8 7 6 5  
  
 E5 F5 E5 Bb5 A5 3 N.C. G5 3 N.C. 3  
 P.M.  
 Bb5 N.C. F5

w/Rhy. Fig. 3 (3 times)

N.C. F5 E5 Bb5 A5 F5 E5 F5 E5 F5 E5 Bb5 A5

The image shows a page of sheet music for guitar. The top staff is a melody line with sixteenth-note patterns, indicated by the number '3' above each group of four notes. The bottom staff shows a harmonic progression with chords: 7 5 7 5 | 7 7 7 10 10 10 9 9 9 | 7 7 7 | 8 8 8 7 7 7 7 7 | 10 10 10. The key signature is one sharp, and the time signature is common time.

w/Rhy. Fig. 4

w/ Rhy  
N.C.

G5

N.C.

B1S

3

w/Rhy. Fig. 3  
E5

E5 F5

The image shows a page of sheet music for guitar, featuring six staves of musical notation. The top staff includes performance instructions such as 'N.C.', 'G3', 'N.C.', '3', '3', 'B95', 'N.C.', 'F5', and 'δ wa'. The bottom staff provides a tablature with corresponding fingerings (e.g., '9 9 9 7 7 7 9 9 9 10 10 10' and '7 7 7 9 9 9 10 10 10') and measure numbers ('3', '4', '15', '14', '16', '15', '17', '16', '18', '17'). The music is in common time and includes various note heads, rests, and dynamic markings.

ES

8yo

F5

E5

- - -

F5

B5

F5

5

G5

E5 F5 E5 Bb5 A5 F5 C5 B5 G5 E5 F5 C5 B5 G5 E5  
 8va - Full Gtr. III Gtrs. I & II Full  
 19 20 21 22 21 22 (22) (22)  
 18 19 20 21 20 21 10 10 9 5 2 10  
 8 10 9 5 2 8 10 9 5 2 8 10 9 5 2  
 8 7 3 0 8 7 3 0 8 7 3 0  
 F5 C5 B5 G5 E5 F5 C5 B5 G5 E5 Interlude II Half time ( = )  
 E5 F5 F#5  
 10 10 9 5 2 10 10 9 5 2 3 4  
 8 10 9 5 2 8 10 9 5 2 3 4  
 8 7 3 0 8 7 3 0 8 7 3 0

w/Mumbling  
N.C.

*Play 4 times*

Double time, Triplet feel (3)

E5 Bb5 A5

w/flanger

3rd Verse  
w/Rhy. Fig. 1 (3 times)  
E5 VII

Bb5 A5 E5 VII Bb5 A5

Well me, it's nice talk - in' to my - self, a cred - it to de - men - tia.

E5 VII Bb5 A5 E5 VII Bb5 A5

Some - day, you too will know my pain, and smile it's black - tooth grin.

E5 VII Bb5 A5 E5 VII Bb5 A5

If the war in - side my head won't take a day off, I'll be dead.

w/Rhy. Fig. 1 (1st 3 bars only)  
E5 VII Bb5 A5 E5 VII N.C. pick sl.

My ic - y fing - ers claw your back, here I come a - gain!

Chorus  
w/Rhy. Fig. 2 & Riff A (w/slight improvisation)

(⑥)open E5 G5 A5 E G5 Bb5 A5 E5 Bb5 A5 E5 G5 A5 E G5 Bb5 A5 G5 E F5

Feel - ing par - a - noid, true en - e - my or false friend? Anx -

(⑥)open E5 G5 A5 E G5 Bb5 A5 E5 Bb5 A5 E5 G5 Bb5 E F5 E5

i - e - ty's at - tack - ing me, my air is get - ting thin.

w/Rhy. Fig. 2 & Riff A (both 1st 6 bars only)

(⑥)open E5 G5 A5 E G5 Bb5 A5 E5 Bb5 A5 E5 G5 A5 E G5 Bb5 A5 G5 E F5

Feel - ing claus - tro - pho - bic like the walls are clos - ing in.

(⑥)open E5 G5 A5 E G5 Bb5 A5 F5 Bb5 A5 Bb5 A5 G5 F5 E5 E5 (type 2)

Blood - stains on my hands, and I don't know where I've been.

Outro  
N.C.

Once you com - mit - ted me. Now you're ac - quit -  
Com - mit - ted me.

Gtr. I Full 1 Full Full Full

Gtr. II Full 12 15 Full 11 (14) Full 10 13 Full 9 12

Rhy. Fig. 5  
Gtr. II

P.M.-----

0 0 0 3 3 5 5 5 3 3 3 2 2 2 5 5 5 0 0 6 5 5 5 0 0 0 3 3 3 5 5 5 3 3 3

ted me. Ac - quit - ed Claim - ing va - lid - i - ty. Va - lid -

Gtr. I Full bb Full Full

Gtr. II (9) 12 12 Full 12 15 Full 11 (11)

(end Rhy. Fig. 5)

3 3 3 3 | - - - - | - - - - |  
5 5 5 3 3 0 1 1 1 | - - - - | - - - - |

w/Rhy. Fig. 5 (1st 2 bars only; play 3 times)

For your stu-pid-i-ty.  
I'm chomp-ing at the bit.

Full  
Full  
Full  
Full

10/13 9/12 (9/12) 12/15 11/14

I'm sharp-en-ing the axe.  
Oh,

Full  
Full

(11) (14) 10/13 9/12 (9/12)

here I come a-gain.  
Whoa!

Full  
Full  
hold bend  
Full

8/11 (7/10) 7/10 7/10 7/10  
6/5 5/3 3/2

Bb5 A5 G5 F5 E5

Gtrs. I & II

Sweat-ing bul-lets.

D5 Em7

9/7 3/5 5/0 (4/3) 5/0

Bb5 A5 E5

2/0 7/6 5/4 0/3 (5/4) 0/3

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Words and Music by Dave Mustaine

**Intro (Drum Fill)**

**Double time**

**Triplet feel** (measures 1-2)

**1st Verse**

E5      Bb5 A5      E5      Bb5 A5

1. Hel - lo, me, — meet the real me. (etc.)  
2. Hel - lo, me, — it's me a - gain. (etc.)

**Chorus**

E5      G5      A5      G5      Bb5      A5      Bb5 A5      E5      G5      A5      G5 Bb5      A5      G5      F5

1. Feel - ing par - a - noid - (etc.)  
2. Feel - ing claus - tro - pho - bic (etc.)

**Words and Music by Dave Mustaine**

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2. *3rd time to Coda II*  
 Bb5 A5 G5 F5 E5  
 D5 Em7 *2nd time to Coda I*  
 D.S. al Coda I  
 Bb5 A5 §  
 Sweat-ing bul - lets! (etc.)  
 6 5 3 1 0 (0) 7 5 7 (7) 6 5

Coda I  
 Interlude  
 F5 3 3 E5 F5 3 E5 F5 3 E5 Bb5 A5  
 2  
 (7) (7) 1 1 1 1 1 1 0 1 1 1 0 1 1 1 0 6 5  
 sl.

N.C. 3 3 G5 N.C. 3 Bb5 F5 3 E5 F5 3 E5 F5 3 E5 Bb5 A5  
 2  
 4 4 4 4 4 3 4 4 4 6 6 6 6 6 6 5 1 1 1 1 1 1 0 1 1 1 0 1 1 1 0 6 5

F5 3 3 E5 F5 3 E5 F5 3 E5 Bb5 A5 2 N.C. 3 3 G5 N.C. 3 Bb5 F5  
 2  
 1 1 1 1 1 1 0 1 1 1 0 1 1 1 0 6 5 4 4 4 4 4 3 4 4 4 6 6 6 6 6 6 5 1  
 sl.

Guitar solo  
 F5 3 3 E5 F5 3 E5 F5 3 E5 Bb5 A5 2  
 2  
 1 1 1 1 1 1 0 1 1 1 0 1 1 1 0 6 5

N.C. 3 3 G5 N.C. 3 Bb5 F5 F5 3 3 E5 F5 3 E5 F5 3 E5 Bb5 A5  
 2  
 4 4 4 4 4 3 4 4 4 6 6 6 6 6 6 5 1 1 1 1 1 1 0 1 1 1 0 1 1 1 0 6 5

F5 C5 B5 G5 E5 2 F5 C5 B5 G5  
 > > > sl. >  
 8 8 7 3 0 2 2 8 8 7 3

Half time  $\text{♩} = 69$

Straight feel (down-up-down-up)

w/Mumbling  
N.C.

Play 4 times

E5 F5 F#5

Double time  $\text{♩} = 138$   
Triplet feel

E5

D.S. al Coda II  
Bb5 A5

Coda II

N.C.

||3.  
N.C.

Bb5 A5 G5 F5 E5

D5 Em7

Bb5 A5 E5

# amp questions

Alex Aguilar

Send Questions to: Amp Questions, P.O. Box 1490, Port Chester, NY 10573

**Question:** My Dean Markley bass amp picks up a local radio station. It is quite annoying! Please help!

—Steven Hinchey/Norwich, CT

**Answer:** Radio frequency interference (RFI) can be a very difficult problem to overcome. The first step is to correctly ascertain the source of the radio frequency pickup. This phenomenon occurs when frequencies, usually in the AM band, are rectified by some circuit in the audio chain. What occurs at this point is that the radio signal is amplified by subsequent audio stages. First try different basses into the same amplifier. Certain instruments that are not particularly well-shielded can be notorious RFI offenders. Instruments with active electronics can often contribute to the problem by picking up the interference in their internal circuits.

Next, if you are certain that the problem is contained within your bass amp, take the amp to a skilled tech and report the condition. Some key points to elaborate on would be ground connections

within the amp, input, effects loop, and output jack connections, and bad solder joints at any high impedance point, such as the amplifier's main input. Often the RFI can be eliminated by placing a small ceramic disc capacitor (10 to 100 pF range) from the input "hot" to ground. This effectively creates a short circuit for radio and other high frequencies.

Another possible solution is the use of nylon isolation jacks in the input of the amp. This lifts the signal ground at the input jack from the chassis ground. Finally, the potential exists that a faulty component or sloppy wiring within the amp is the cause.

**Question:** I own a Marshall Valvestate 8080 that I purchased in May, 1992. When it is set at the distortion channel with gain and channel volume all the way up, I get bad feedback. How can I eliminate the problem?

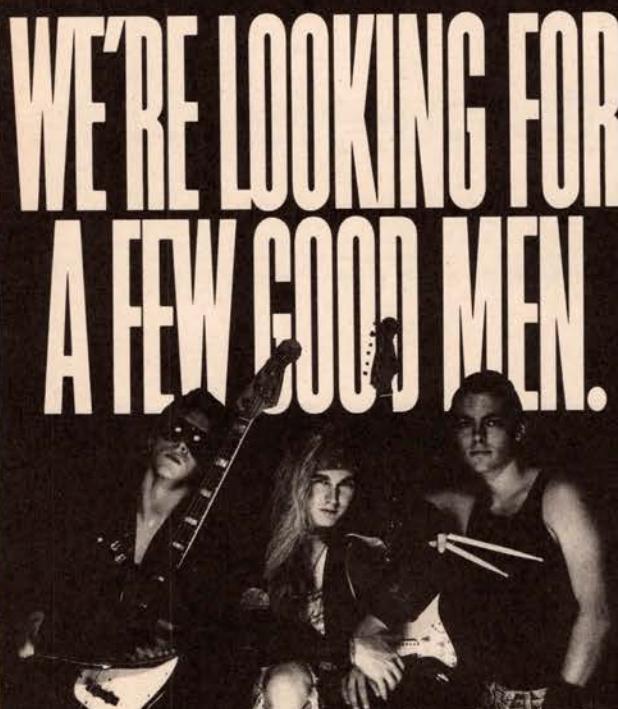
—Timothy Johnson, Miami, FL

**Answer:** The term "feedback" may have to be defined here in order to proceed

with any type of suggestions as to a possible solution. With the amp at its normal settings, turn the unit on and listen to it without the instrument plugged in. If the extraneous noise still exists then some internal component or various other problems internal to the amp would be suspect. If the condition only occurs when an instrument is in the amp, then possible problems would include microphone pickups or bad mounting technique on the pickups. Pickups that are physically loose and wobbly may induce such noises by vibrating at certain volumes.

Certain amplifiers will have some degree of instability at higher gain levels. This does not necessarily indicate that something is wrong with the unit, but rather that you are exceeding responsible operating conditions in the way you are setting the unit's controls, particularly with high or low end accentuation.

Alex Aguilar does custom amp mods and repairs at Aguilar Electronics, 1600 Broadway, New York, NY.

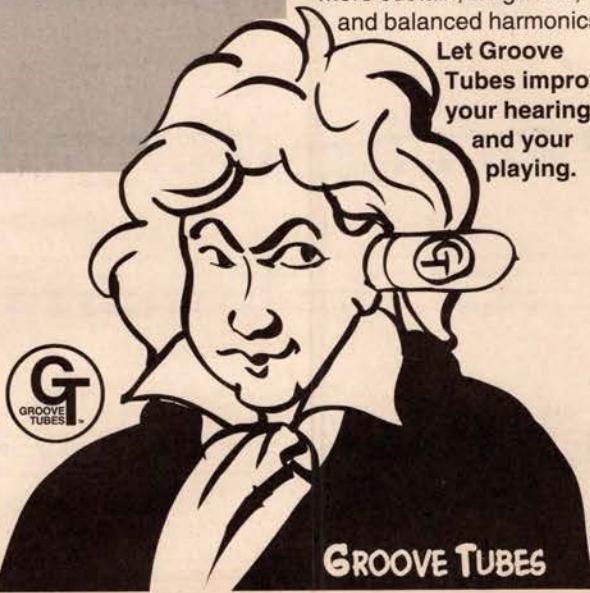


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# TABLATURE EXPLANATION

**TABLATURE:** A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

1st string - High E	15	0
2nd string - B	15	0
3rd string - G		1
4th string - D		2
5th string - A	3	2
6th string - Low E		0

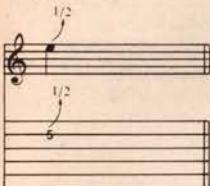
5th string, 3rd fret

1st string, 15th fret,  
2nd string, 15th fret,  
played together

an open E chord

## Definitions for Special Guitar Notation

**BEND:** Strike the note and bend up  $\frac{1}{2}$  step (one fret)



**BEND:** Strike the note and bend up a whole step (two frets)



**BEND AND RELEASE:** Strike the note and bend up  $\frac{1}{2}$  (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.



**PRE-BEND:** Bend the note up  $\frac{1}{2}$  (or whole) step, then strike it.



**PRE-BEND AND RELEASE:** Bend the note up  $\frac{1}{2}$  (or whole) step. Strike it and release the bend back to the original note.



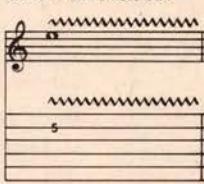
**UNISON BEND:** Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.



**WIDE OR EXAGGERATED VIBRATO:** The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.



**SLIDE:** Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.



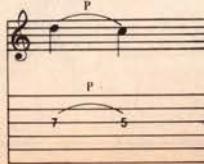
**SLIDE:** Same as above, except the second note is struck.



**HAMMER-ON:** Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



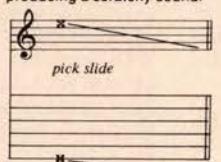
**TRILL:** Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



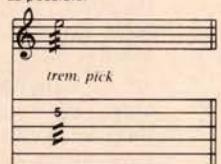
**TAPPING:** Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



**PICK SLIDE:** The edge of the pick is rubbed down the length of the string producing a scratchy sound.



**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



**NATURAL HARMONIC:** Strike the note while the left hand lightly touches the string over the fret indicated.



**ARTIFICIAL HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for greater variety of harmonics.



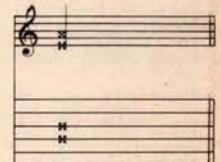
**TREMOLO BAR:** The pitch of the note or chord is dropped a specified number of steps then returned to the original pitch.



**PALM MUTING:** The note is partially muted by the right hand lightly touching the string(s) just before the bridge.



**MUFFLED STRINGS:** A percussive sound is produced by laying the left hand across the strings without depressing them and striking them with the right hand.



**RHYTHM SLASHES:** Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.



**RHYTHM SLASHES (SINGLE NOTES):** Single notes can be indicated in rhythm slashes. The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.



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# Performance Notes

Andy Aledort

## LOVE STRUCK BABY

"Love Struck Baby," the opening cut on Stevie Ray Vaughan's masterful debut, *Texas Flood*, was for many of us our introduction to the now legendary guitarist. Some of us first heard Stevie on David Bowie's "Let's Dance" (from the album of the same name), which remains unforgettable because of how incredible it was to hear someone playing like *Albert King* on a disco-y dance track.

"Love Struck" is a Chuck Berry-type rock'n'roll song with the typical root-fifth/root-sixth driving rhythm guitar part. For the I chord (A) and the IV chord (D) of the progression, Stevie stays in V position, adding his pinky at the ninth fret for the sixth of each chord. He elaborates on this by adding the dominant seventh, played one string higher than the root-fifth pair (over A, the root-fifth/root-sixth is played on the low E and A strings, with the seventh played on the D string; over D, the root-fifth/root-sixth is played on the A and D strings, and the seventh is played on the G string). For the V chord, Stevie always plays an E7 chord, utilizing the standard C7 chord form as played in I position.

The first chorus of Stevie's solo is right out of the Chuck Berry/T-Bone Walker school, with the lines essentially based on a hybrid scale that combines the A Blues scale (A,C,D,E,G) with A Dorian (A,B,C,D,E,F#,G), giving you the notes A,B,C,D,E,F#,G; Stevie occasionally adds the major third, C# to reinforce the dominant tonality. Over the first three bars of the second chorus of soloing, Stevie leans into a "T-Bone" A7 voicing, made up of the notes E, F# and C. From this point through to bar 8 of the third chorus, Stevie incorporates a chordal approach, utilizing three chord types: 9, 6/9 and 7add2. He strums all of the strings when playing this bit, banging into the open low E, A and D strings repeatedly. The tone sounds like pure Fender, with Stevie most probably playing "No.1" (his trademark beat-up '59 Strat) through a Fender Super Reverb (a piggyback amp loaded with four 10s).

## SWEATING BULLETS

1992's *Countdown To Extinction* has been without question Megadeth's most successful album to date, and this bizarre tune is the fourth single/video to be released. The opening eight-bar figure is a pure intro in that it is in no way repeated later in the tune. One guitar plays a single note melody (sort of based on E Dorian [E,F#,G,A,B,C#,D]) over a root-fifth chord progression. This is followed by a feel change to a double-time swing (so common to heavy metal—NOT!). Dave Mustaine's Zappa-esque vocal is notated in x's as all of the pitches are approximate. Over the chorus,

unison bends are added which descend chromatically from the root, E, to the 5, B.

Interlude I sets up a rhythm figure (Rhy.Fig.3) made up of root-fifth chords, incorporating the 9 and the 5 (F5 and B5, respectively, in the key of E). This and the subsequent Rhy.Fig.4 are played behind the solo, which is played by Dave, with a guitar sound heavily treated with flanging. At 2:27, he begins a four-bar chromatically descending lick, moving into E Pentatonic minor (E,G,A,B,D) and E Phrygian (E,F,G,A,B,C,D), followed at 2:42 with a lick based on E Aeolian (E,F#,G,A,B,C,D). The last two bars of the solo are comprised of a chromatically ascending tritone lick (a tritone is the relationship between two notes that are three whole steps apart).

Interlude II features a lick doubled by the bass that is once again heavy on chromatics, played in a half-time, straight-eighth feel, leading back into the double-time swing feel for the final verse and chorus.

## ONCE

*Ten*, Pearl Jam's triple platinum-plus debut, opens with this tune, which begins with 40 seconds of almost Weather Report-like musical atmosphere created by a collage of sounds including percussion, guitar feedback, voices, and Jeff Ament's fretless bass figure, reminiscent of Jaco Pastorius. At the :40 point, a rhythm guitar enters at a faster tempo, so the two tempos are briefly overlapped here (quite a groovy effect). This rhythm figure is virtually the same as that played for the chorus sections. This breaks into a very Zeppelin-y lick, played by Stone Gossard, which is based on A Phrygian (A,B,C,D,E,F,G), and is abbreviated slightly when played during the verse and pre-chorus sections. Notice the legato approach, which must be played as shown to make the lick sound right. As is the case in much of Pearl Jam's music, density is created with the overlaying of two guitar figures, done here for the chorus with one guitar playing the triadic, open-string figure (Gtr.I) and the other guitar playing syncopated root-fifth chords (Gtr.II).

Mike McCready's guitar solo is played over an A5-G5 chord progression, and his Clapton-influenced lines are based on the A Blues scale (A,C,D,E,G), psychedelized with the use of wah-wah. This is followed by another Zep-like lick over G, based on the G Blues scale (G,B,C,D,E,F), played octaves apart; notice Stone's unexpected use of the major third, B#, sounded by the open B string.

## ROCKIN' IN THE FREE WORLD

Neil Young's 1989 release *Freedom* marked somewhat of a "return" for Neil, who for over the last 25 years has been one of this

country's greatest musical resources. *Freedom* features two versions of this indictment of the Reagan/Bush era, one solo acoustic and one crushing, electric Crazy Horse version, which is represented here. In the beginning of the tune, Neil and fellow guitarist Frank "Pancho" Sampedro play virtually the same chord voicings, but as the tune progresses, Sampedro adds some interesting alternative chords. The song has a very similar chord progression to one of Neil's all-time favorites, Dylan's "All Along The Watchtower." The haphazard, arpeggiated rhythm work on the verse sections is a Young trademark, heard on such tunes as "Ohio" and "The Needle And The Damage Done," as well as many others. Another common element is the relative minor/relative major relationship between the verse, which is in E minor, and the chorus, which is in G major.

Neil's thoroughly pumped solo is based on E Pentatonic minor (E,G,A,B,D), and his balls-out approach is aided with the abundant use of tremolo bar; Neil's tremolo bar of choice is a Bigsby, which in the old days was very often mounted on Gibson guitars, usually Les Pauls and SGs. Bigsbys create a very slow, wide vibrato but without much pitch-drop potential. The guitar is treated with occasional slap-back echo and a Leslie-like effect, created by what sounds like a chorus pedal on a fast speed. It is just so cool that the band got this heavy and "live" in the studio, which is a hard thing to do.

## SOMEBODY TO SHOVE

Since this has officially turned into the "opening cut" issue, this is of course the opening cut from Soul Asylum's latest, *Grave Dancers Union*. For \$50, the title is a take-off on what popular hit from the '60s? (The answer will be divulged shortly.) The thick-toned opening lick, based on E Aeolian (E,F#,G,A,B,C,D) is quite reminiscent of Guns N'Roses' "Sweet Child O' Mine." The verse rhythm figure is played by two guitars, one of which plays root-fifth chords and dead-string hits and the other allows the open B to ring, moving between C and B bass notes; this is arranged here for one guitar. You can also try playing a C5 in VIII position, allowing the open G and B to ring. Like "Rockin' In The Free World," this song also features an E minor verse to G major pre-chorus and chorus relative minor/major relationship.

The simple, melodic guitar solo is essentially based on E Aeolian, ending with a droning lick incorporating the open B and high E strings. The third verse features a backing single-note lick which is also based on E Aeolian.

Okay, the title of this song is a take-off on the Jefferson Airplane's "White Rabbit"...oops, I mean "Somebody To Love." Heh.

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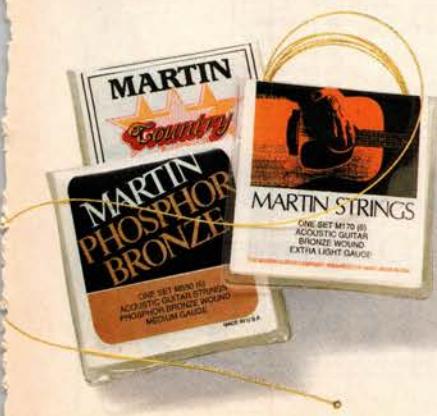
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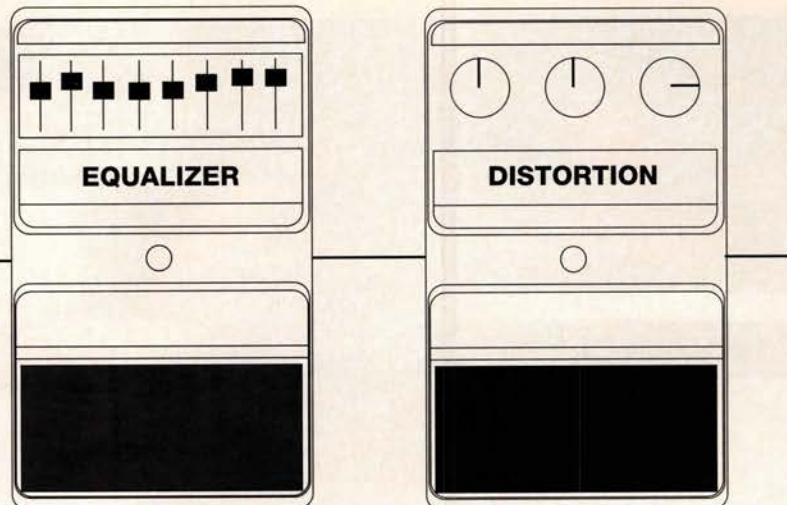
Eric Mangum

# Neil Young

## *Rockin' In The Free World*

**N**eil Young's guitar sound is typical of the overdrive sound of the '60s. It's somewhat thin and doesn't really have much sustain. It sounds like he's using a Les Paul guitar and there are no effects.

The guitar tone of "Rockin' In The Free World" can easily be reproduced using overdrive distortion and equalizer pedals. Set the overdrive as shown. The gain control is only at 75% because the distortion is not very raw. The EQ slightly boosts the low end and upper mids. Use a Les Paul or any relatively heavy guitar, and use the bridge pickup throughout the song.



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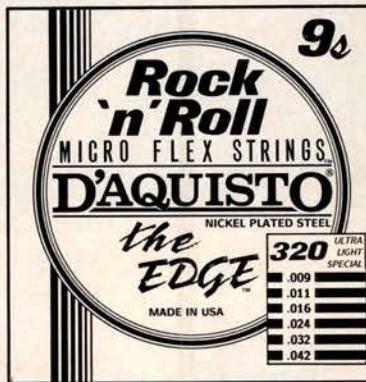
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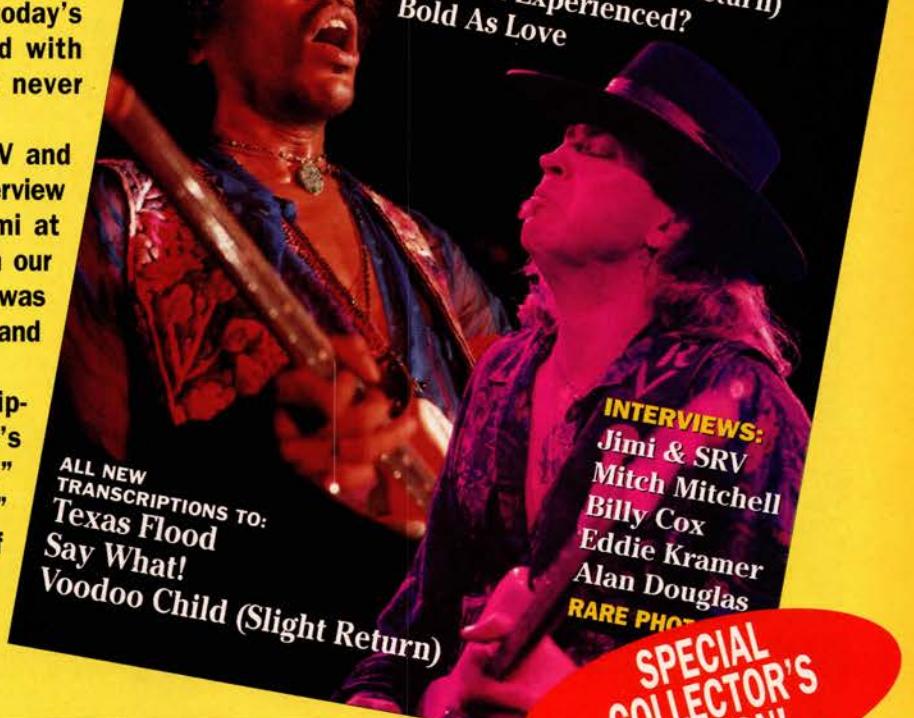
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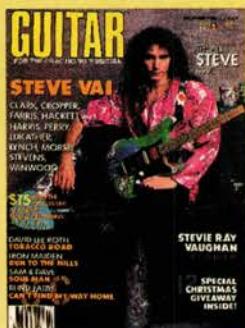
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 • Midsummer's Daydream  
 Rick Emmett-poster

**608 AUG. 86**  
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**611 NOV. 86**  
**3rd Anniversary Issue**  
 Ice Cream Man Marching Out  
 • Why Worry • Change It  
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**Jake E. Lee & Mark  
 Kendall cover-**  
 "Mista Bone" • "The Forgotten",  
 Part Two • "Practice What You  
 Preach" • "China Grove"  
 • "The Ocean" • John Sykes-poster



**9003 MAR. 90**  
**Joe Satriani**  
**•Michael Wilton cover-**  
 "Big Bad Moon" • "I Don't Believe  
 In Love" • "The Shortest Straw" •  
 Close My Eyes Forever  
 • "Rock And A Hard Place"  
 • Rolling Stones poster

**9004 APR. 90**  
**Beach•Hill•Sabo cover-**  
 Headed For A Heartbreak • "18  
 And Life" • Over My Head •  
 "Suffragette City" • "Truckin'"  
 • Jerry Garcia-poster

**9005 MAY 90**  
**George Lynch cover-**  
 People Get Ready • "Sittin' On  
 Top Of The World" • Mr. Scary  
 • "Janie's Got A Gun"  
 • Excerpts from Quadrant 4  
 • Jimmy Page-poster

**9006 JUN. 90**  
**Jimi Hendrix cover-**  
 "Presto" • "32 Pennies" • Abigail  
 • "Anesthesia: Pulling Teeth" (bass  
 line only) • "Hey Joe" • Greg  
 Howe • Blues Saraceno-poster

**9007 JUL. 90**  
**Steve Vai cover-**  
 "Call It Sleep" • "My Old School" •  
 "Forever" • "Gutter Ballet" •  
 "Bigmouth Strikes Again"  
 excerpts from Icarus Dream Suite  
 • Kiss-poster

**9008 AUG. 90**  
**Randy Rhoads cover-**  
 Steal Away (the Night)  
 • "Up All Night" • Long Time  
 • "Mystical Potato Head Groove  
 Thing" • Black Velvet  
 • Slaughter-poster

**9009 SEP. 90**  
**Clapton/Campbell  
 Van Halen cover-**  
 "I Wish It Would Rain Down"  
 • "Toy Soldier" • "Hot For Teacher"  
 • "Hands All Over" • House Of  
 Pain • Eddie Van Halen-poster

**9010 OCT. 90**  
**Bon Jovi•Beck cover-**  
 "Blaze Of Glory" • "Epic" • Go Your  
 Own Way • "I Think I Love You  
 Too Much" • Life Goes On  
 • C.C. DeVille-poster

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**9011 NOV. 90**

**7th Anniversary Issue**

I Would Love To • Miles Away  
 • \*Got The Time • \*What Is And  
 What Should Never Be •  
 Runnin' Down A Dream • The  
 Year In Rock Guitar-poster

**9012 DEC. 90**

**Warren DeMartini cover-**

Lovin' You's A Dirty Job  
 • \*Crossfire • Decadence  
 Dance • Civil War • Smoke On  
 The Water Jimmie Lee & Stevie  
 Ray Vaughan-poster

**9101 JAN. 91**

**Vernon Reid cover-**

Type • \*Jealous Again • \*Stop  
 • Bluebird Cliffs Of Dover  
 • Eric Johnson-poster

**9102 FEB. 91**

**Jason Becker•Jim Martin  
 cover-**

\*Falling To Pieces • \*Higher  
 Ground • Air • Love In An  
 Elevator • Terminal Beach  
 • Flea (Red Hot Chili Peppers)-poster

**9103 MAR. 91**

**Queensryche cover-**

\*The Best I Can • Hell's Bells  
 • \*Fly To The Angels • Joey  
 • \*The Boys Are Back In Town  
 • Thin Lizzy-poster

**9104 APR. 91**

**Hendrix/Morse/  
 Gibbons cover-**

The Star Spangled Banner  
 • Highland Wedding  
 • \*My Head's In Mississippi  
 • \*Lucretia  
 • \*A Lil' Ain't Enough  
 • Jimi Hendrix-poster

**9105 MAY 91**

**Vaughan/Perry/Lifeson  
 cover-**

\*Walk This Way • \*Mary Had A Little  
 Lamb • \*Free Will • \*Cross-eyed  
 Mary • \*Dream Warriors  
 George Lynch-poster

**9106 JUNE 91**

**Jimmy Page cover-**

Bron Yr Aur • \*She Talks To  
 Angels • \*Coming Of Age •  
 \*War Ensemble • \*Love Me Two  
 Times • Slayer-poster

**9107 JULY 91**

**Classics Issue -**

\*Mean Street • \*Seek & Destroy  
 • \*Bohemian Rhapsody  
 • Caprice No. 24 • \*Turn! Turn!  
 Turn! • Queen-poster

**9108 AUG. 91**

**Eddie Van Halen cover-**

\*Poundcake • \*All The Way  
 From Memphis • \*The Needle  
 And The Damage Done  
 • \*Incident At Neshabur • \*Silent  
 Lucidity • Van Halen-poster

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**Nuno Bettencourt cover-**  
 \*Get The Funk Out • \*Monkey  
 Business • \*Question •  
 \*Anarchy In The U.K. • \*Daddy,  
 Brother, Lover, Little Boy  
 • Mr. Big-poster

**9110 OCT. 91**

**Skid Row cover-**

\*\*The Threat • \*You Could Be  
 Mine • \*Bad To The Bone  
 • \*Green River • Jesu, Joy of  
 Man's Desiring  
 • Skid Row-poster

**9111 NOV. 91**

**Eric Johnson/Jeff  
 Cease/James Hetfield  
 cover-**

\*Runaround • \*Twice As Hard  
 • \*Enter Sandman • \*I Wanna  
 Be Sedated • \*Trademark •  
 Jason Becker Benefit Concert-  
 poster

**9112 DEC. 91**

**Geddy Lee/Marty Friedman/  
 Jason Newsted cover-**

\*Don't Tread On Me • \*Go To  
 Hell • \*La Villa Strangiato •  
 \*Summerland • Helplessly  
 Hoping • Geddy Lee & Alex  
 Lifeson-poster

**9201 JAN. 92**

**Guns & Roses cover-**

\*Through the Never • \*Shout at  
 the Devil • \*From the Beginning  
 • \*I Want You Back • \*Don't  
 Cry • Nikki Sixx-poster

**9202 FEB. 92**

**Dave Mustaine•**

**Eric Johnson cover-**

\*Hangar 18 • \*Righteous •  
 \*Badge • \*Flight of the Wounded  
 Bumble Bee • \*We Die Young  
 • Nuno Bettencourt-poster

**9203 MAR. 92**

**Hall of Fame Issue**

\*Runnin' With the Devil •  
 \*Castles Made of Sand •  
 \*Whole Lotta Rosie • \*The Sky  
 is Crying • \*The Weight • Vivian  
 Campbell/Zakk Wylde-poster

**9204 APR. 92**

**Slash/Duff cover-**

\*Communication Breakdown  
 • \*In My Life • \*Outshined  
 • \*Remember When • \*The  
 Garden • Randy Rhoads-poster

**9208 August 92**

**Joe Satriani cover-**

\*Summer Song • \*Where Were You  
 • \*Machine Gun • 316 • \*Back-Door  
 Romeo • Guitar Heroes poster

**9209 SEPTEMBER 92**

**Black Crowes/Faith No More cover-**

\*A Small Victory • \*Wherever I  
 May Roam • \*Real Love • \*Proud  
 Mary • Megadeth-poster

**9210 OCTOBER 92**

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 • \*November Rain • \*Funk #49  
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 poster

**9211 NOVEMBER 92**

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# MARTY FRIEDMAN

guitar shop



**S**tomp boxes. Toys. Effects. A/B switchers. Foot-controllers. Pedalboards. If you're a guitarist and you have to go from a sparkling-clean shimmer to a mega-crunch stun riff (and do it in a heartbeat) then you've got to step on *something*, right? Not if you're Marty Friedman. No one has to make faster transitions than the lead guitarist for Megadeth, but stepping on pedals and cluttering up the floor with spaghetti just gets in the way of the business of playing guitar. So Marty's devised a unique approach: all his signal processing—split-second transitions and all—are handled backstage, out of sight, by his trusty guitar tech. How do they do it? With a switching system designed by Bob Bradshaw of Custom Audio Electronics. If Marty hasn't completely eliminated the pedal problem, he's done the next best thing. In fact, when you see him on stage magically go from clean to scream with no fancy footwork (plus, he's wireless!), you may think he's invented what could be a hot new trend...air channel-switching.

by Jon Chappell

## GUITAR SHOP

### What have you got in your rack?

I really have two separate systems, one for rhythm and one for lead. The clean channel is a Custom Audio Electronics preamp which goes into a Yamaha SPX 900, then into a VHT power amp. My lead sound is a Chandler Tubeworks into another SPX 900 into, again, a VHT power amp. Both lines go into a Marshall cabinet with 25-watt Celestions. The 25-watters are my favorite speakers; they really break up nicely. It's all controlled by the Bob Bradshaw switching system. I use the SPX very lightly, though. I just use a bit of exciter, and a touch of chorus for ambience.

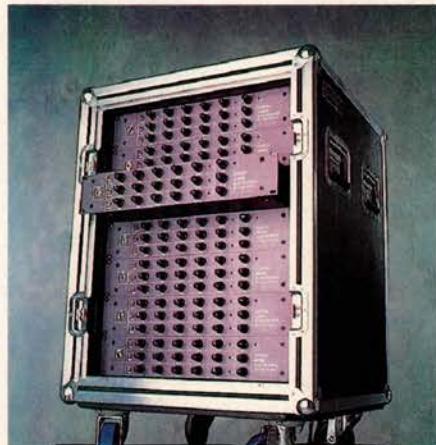
### Is there a specific sound you're going for?

I think the whole concept of these racks is to duplicate the sound of one of those hot-rodded Marshalls that's been tweaked and tweaked for the ultimate tone.

### So why not use one of those?

Because the rack is much more reliable than some ancient Marshall with a bunch of old tubes. You have to baby old Marshalls. They're erratic and sound different from day to day. I think everybody in heavy metal, whether they admit it or not, is going for that Marshall sound.

How many different tone setups do you use in your system?



In addition to using the Custom Audio Electronics switching system, Marty also uses their preamp for his clean sound.

I have about four or five. Certain songs I play different guitars on so I have tone settings especially for those. I use a totally different lead sound for "Anarchy in the U.K." than I do in any other song.

### So you're changing presets on the preamps as well as on the SPX 900s?

All of that's been pre-programmed and rehearsed with my guitar tech, who takes care of all the switching. All the moves going from rhythm to lead back to rhythm then to clean—all the moves that would normally be made by me stepping on a

pedal—are handled by him backstage. So instead of me doing hopscotch all night, I have my tech for that. He's the one using the Bradshaw pedalboard.

So how does he know if, say, you and the band decide to take an extra chorus for an extended solo?

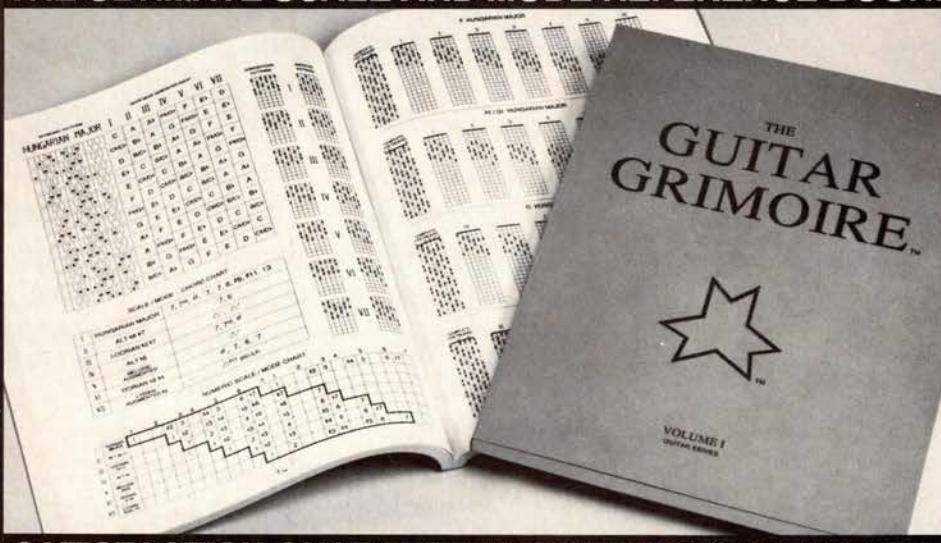
We never do that; we don't do any extra improvisational jams. We try to do everything exactly like the record. So he knows exactly where all my solos are, where all my tone changes are, etcetera.

### That must free you up considerably.

Yes, it does. It saves me the energy of getting to and from my pedals from wherever I am on the stage at the time. It also cleans up the stage because those Bradshaw switching systems are quite big. Most guitarists choreograph their foot-pedal moves into their stage performance. Isn't it disconcerting, psychologically, to have someone else making split-second changes in your sound?

It's absolutely the best technical improvement I've had as a guitarist. You see, when you have to step on a pedal, just for that split second, it's hard to put a thousand percent into the notes you're playing. Plus it looks so much cleaner and more streamlined. I couldn't ever imagine going back. Sometimes when we're doing a soundcheck I'll be stepping on my pedals

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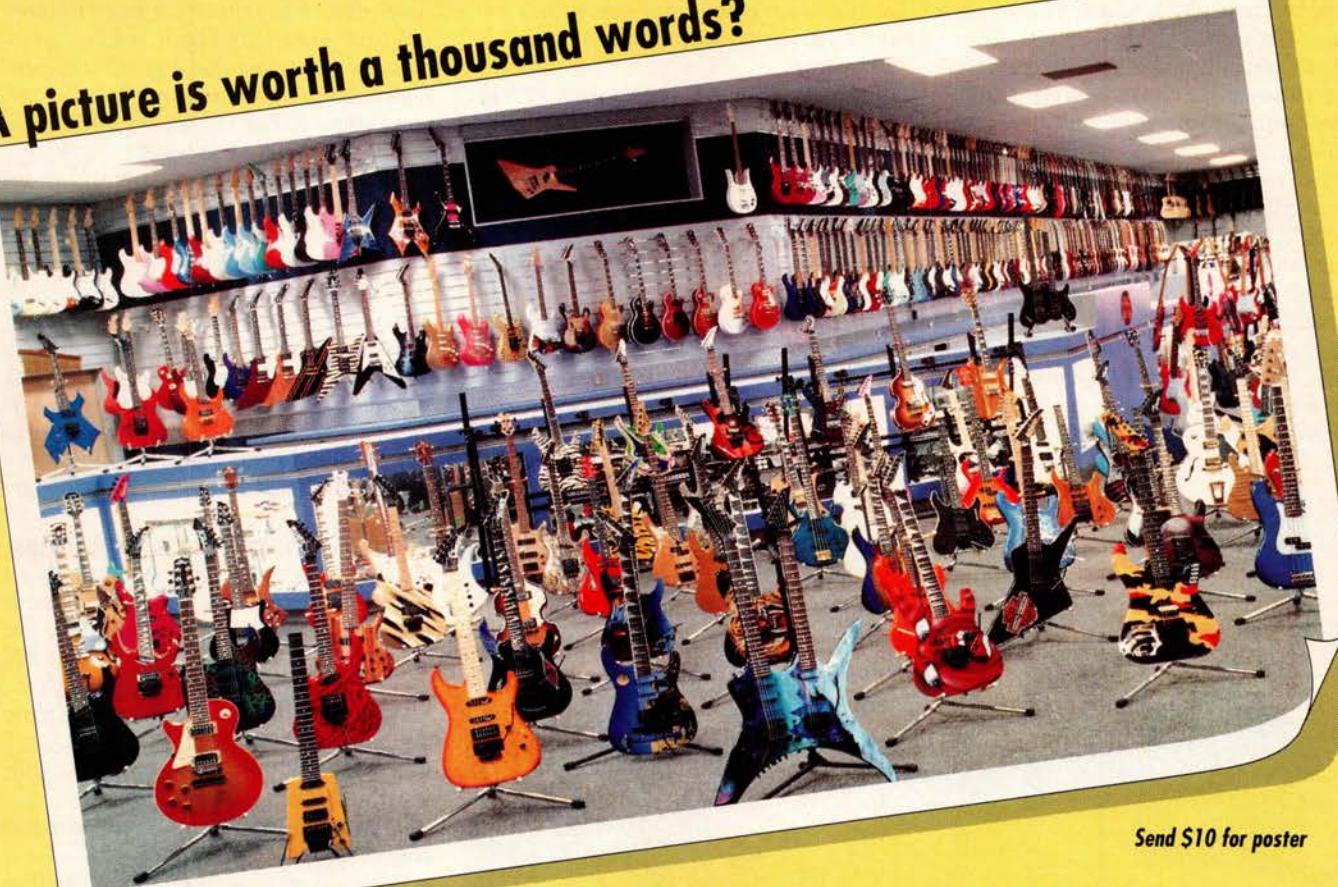
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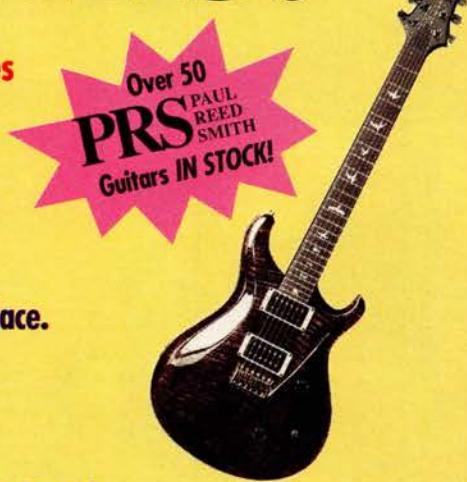
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## MARTY FRIEDMAN

backstage and I think, "Wow, this is really a drag." I'm really spoiled. What if you only had to step on one pedal, and that would change everything at once—the preamp program, the reverb setting...

I know what you're talking about, and even still, I just don't like stepping on a pedal. I think some guitarists enjoy that—stepping on a wah-wah, or on a pedal and then going into a solo—but I just never thought it was that cool. For me, that was never part of the mystique of playing on stage. The stuff we play is quite difficult and it's enough of a work load to try and nail everything perfectly without having to

worry about pedals and going back and forth from rhythm to lead to clean, or whatever.

Which, especially in your music, all happens very fast.

It's quite fast, and it gets done perfectly now, or relatively close to perfect. I play my notes a lot cleaner because I don't have to worry about the pedals, and my guitar tech gets better and better at nailing everything spot on the beat.

**Had you been trying to improve your setup for a long time?**

I've tried a lot of different power amps and a lot of different preamps and this is the closest to perfection I've heard. I some-

times think every other guitarist out there has better tone than I have, but I'm sure a lot of guitarists feel that way. A lot of people compliment me on my tone, so I feel good about it. But I'm always working on it, always trying to get it better.

**Is there a particular Marshall model that you hear when you program the preamps?**

No, I just want them to sound like that basic, famous Marshall sound we all know and love. Everybody knows it. It's immediately identifiable, that great, classic rock sound. It's that distortion, and each note is rich and full with tone. But with the schedule I have and the road life, you just have to have something way more reliable.

**Do you program the preamp sounds yourself?**

I don't technically dial them in; my guitar tech does that. I just play until I get a sound that's comfortable to my ears. It actually comes through my fingers. I can tell how I'm going to feel playing with this tone. I'm going to know while I'm playing. So you work together. Your tech has to be there when you work on your sound.

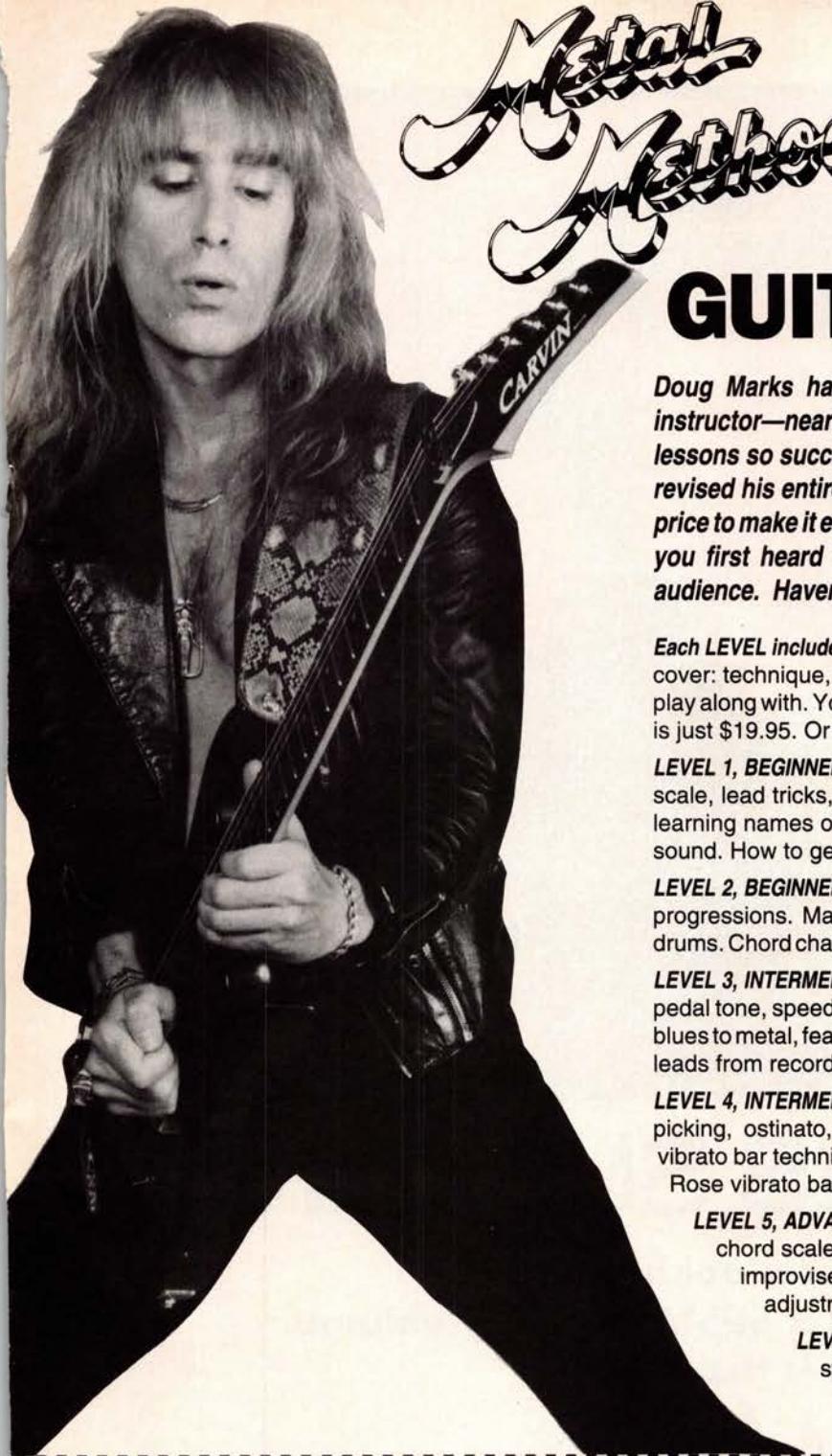
Absolutely. I barely know how to turn my rig on [*laughs*].

**How many different sounds do you use in your preamps?**

I have a clean sound, a basic rhythm sound and a basic lead sound. I use a clean, acoustic Roland Jazz Chorus sound for "Foreclosure of a Dream" because I play all the acoustic parts that are on the record. And that really looks like magic because I have this Jackson full-on heavy metal shred guitar, yet I'm playing this really acoustic-sounding part and then suddenly it goes into full-distortion rhythm and full-distortion lead—without stepping on anything. That really looks cool; I really dig that.

**On stage you're wireless as well as pedal-less. Did you always know you wanted that, or did it just evolve that way?**

I always wanted it that way, ever since I've been playing guitar and playing in jams and having to step on Distortion Plus pedals and Electroharmonix pedals. I always thought it was uncool. When I was growing up, I never saw the guys in KISS stepping on pedals; it was too *human* a thing to do. That may be cool for some people, but for me, I don't like anything else that can screw up. If you can leave me with the least things to do, the better. Other guys may be great at it; I remember I saw Van Halen live on their first-album tour, and he was stepping on pedals all night, and he kicked major ass. For me, the fewer distractions the better. Just give me a nice clean stage so I can concentrate on guitar. ▀



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Andy Aledort

# ON BECOMING A BETTER MUSICIAN



Over the years, I've had many people ask me about how to become a better musician—how to practice, how to approach soloing, and what it takes to be a "great" player. There are no hard and fast rules, but below I have laid out a series of approaches that I believe will help in the pursuit of becoming a better musician.

**How to practice:** You must practice playing all scales, exercises, solo lines, chord forms, progressions, rhythms—*everything*—slowly, or else you'll be practicing sloppy, out-of-control playing. Stay as relaxed as possible and use as little movement as is necessary with both the left and right hands. Use a metronome and slowly, over a period of weeks, increase tempo. Clarity and precision in articulation are a top priority, so don't neglect this approach.

**Soloing:** In soloing, you will gain from every mental approach you can think of as long as you remain open and are aware of how each approach affects the way you sound and how you feel. Each note, intervallically and articulation-wise, is *very* important, but you have to find the blend between conscious awareness of every aspect of playing and the unconscious, creative side. Don't become a control freak and be hyper-aware of how you play. Let your feelings guide you. This is the difference between *practicing* and *playing*. Practice time is the time for all that hyper-aware stuff, and playing time is when you shut all of that off as much as you can and go for the spirit. Recording yourself in both situations is a must—your perception of how you sound while in the act of playing is usually very different from how you feel about it when you listen back to it later.

Another thing to do—something I consider very important but which is neglected by many players—is to practice "playing," as in making believe you are on stage with your band and standing in front of an audience. Play at stage volume and play through all of the material—as complete sets, just as you would in a club—with *no stopping allowed* for going back and fixing your mistakes. This is a great exercise in priming yourself for the pressures of the "live" situation.

**"How does a person improve?"** I think the answer lies in *devotion* to music, applied to both listening and playing, always striving to make good music and learn more about music, and to express yourself through music. Don't play to impress others. Just try to pass on your feelings and the energy of your spirit.

**Analyzing your own playing:** Some

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days you will think that you can't play at all, and other days you will think that you can kill anyone on the planet. This is the nature of striving to be a good musician. Most likely, the true assessment lies somewhere in between. What matters most is that, with work and time, you will become better, and this is true for everyone, no matter how accomplished.

**"What separates a great player from a good one?"** Sometimes beauty is in the eye of the beholder, but some players, like Pat Metheny, John McLaughlin, Jimi Hendrix and Allan Holdsworth, have incredible, natural abilities and just are head and shoulders above the rest. But all great players will say that they would be nowhere without hard work and dedication. There are no short cuts.

**The recipe for becoming a great guitarist:** It's different for everyone. Follow your heart, keep the faith and *stay dedicated*—and don't forget to have a good time, too. You must *find yourself*—don't just strive to play like everyone else.

**Emotions and feelings as a factor in playing ability:** Each player must find the balance between emotion and technique. The music will always be better if you *feel* your feelings and don't suppress them. The only reason to play music at all, to express yourself through this art form, is for the feeling you get out of it, and the feeling you give to others.

**Practice plan:** This is also different for everyone. I suggest putting aside specific time each day for each aspect you wish to pursue. Break up the time into "courses": spend 1-2 hours on scales and articulation alone; 1-2 hours on reading music—*very important*; 1-2 hours on creative playing, without any "normal" practicing constraints—let your mind run free; 1-2 hours on practicing "playing," as if you were on stage. You should also "practice" the guitar without playing it; visualize the instrument in your hands and imagine yourself playing specific things as well as finding other sounds and shapes. This is a great mental exercise to improve your fretboard awareness, and can be done no matter where you are or what you're doing. Visualizing yourself playing things that you find difficult will actually help you to conquer those things.

Within each of these "courses" there are millions of things to do—*do not* become overwhelmed. There is only so much time in a day, a week, a month, and you will gain the most by having specific things to work on each time you pick up the guitar. Remember to have fun and don't put too much pressure on yourself. With hard work, the better musician inside of you will come to the surface. ▀

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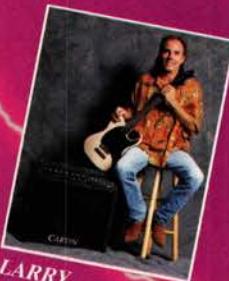
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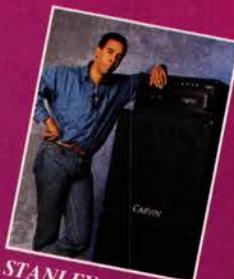
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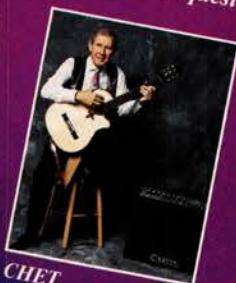
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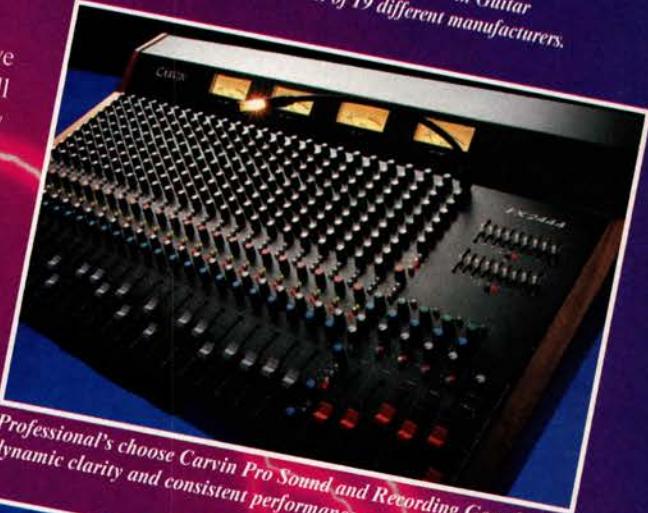
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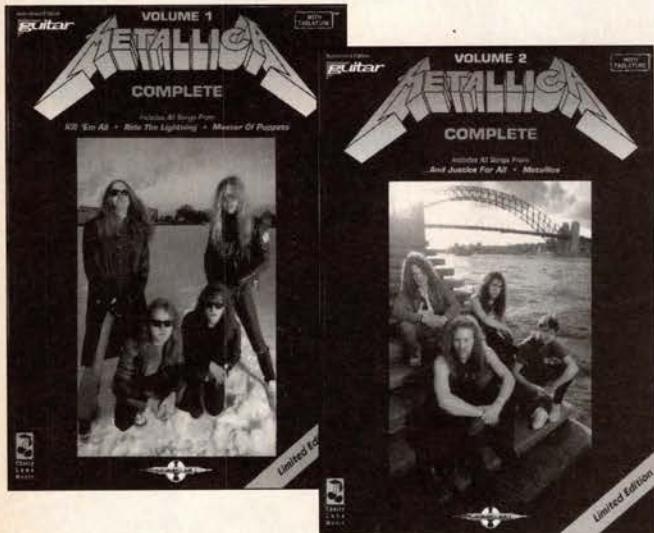
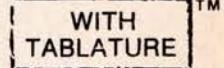
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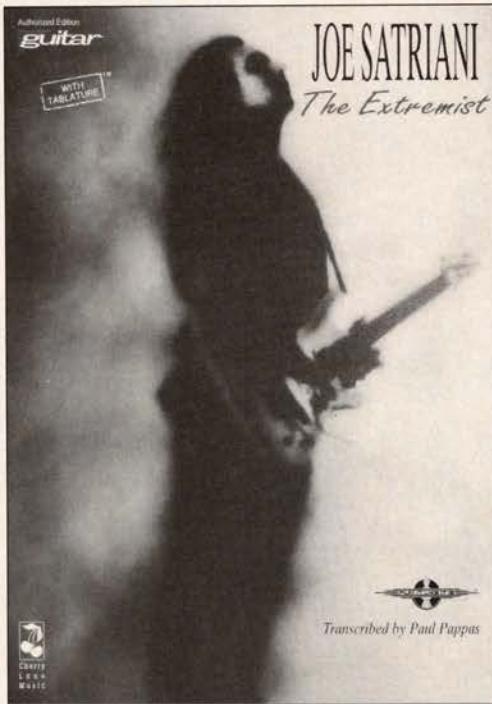
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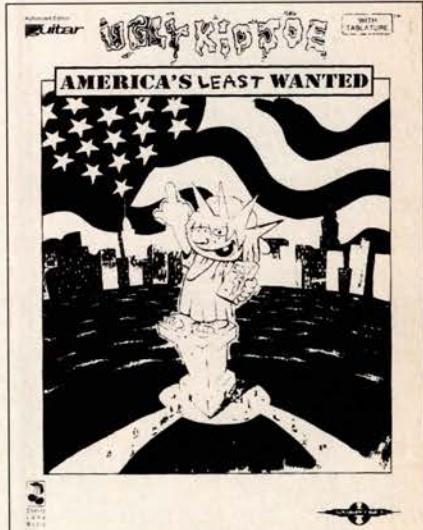
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## antisocial guitar



# by REEVES GABRELS In Place of Evolution . . . The Chord Capo

In the last few years there has been an increase both in rock players and the use of alternate tunings for the electric guitar. For those of you who may have been asleep for a while, by "alternate tuning" I mean anything from tuning to an open chord (for example: E tuning, low to high, E B E G# B E), to completely idiosyncratic and personalized tuning ala Sonic Youth, Soundgarden and a number of other "alternative" rock bands. Fans of blues, folk and Keith Richards may be greatly amused by the sudden interest in tunings as a "new thing," but I'm sure fans of Celtic music had a chuckle when they first heard Crosby, Stills & Nash. Anyway, seeing as how this tuning thing is gaining popularity, it seems time for me to offer a somewhat antisocial wrinkle to the new social order of re-tuning.

About five years ago, I ran across a device called the "third hand" capo. Essentially, it was a traditional capo (an elastic strap that holds a big piece of rubber with a metal rod going through it) but the difference was that the rubber was pierced off-center by the metal rod, and the rubber was cut into six sections (one for each string). Visually, it looked like six tires standing side by side and mounted on one off-center axle. The result was a capo that enabled you to roll out of the way any of the six individual "tires" and let the open string ring at the nut. I even-

tually lost that capo and never found another. But necessity being somewhat matriarchal when it comes to invention, I decided to make my own. It was neither as clever nor as versatile as the third hand, but it did work. Here's how to make one of your own:

Get a Keyser style (metal clamp) or traditional capo. Decide what strings you want to ring open. For example, let's say we want an A triad shape (Example 1). Place the capo on the guitar at the second fret. With some sort of marking device, mark where the low E, A and high E strings sit under the capo. With a razor blade, file, or knife, remove the rubber that would normally cause those strings to be pressed down at the second fret. (IMPORTANT: First remove the capo from the guitar.) There is a bit of trial and error in this so be patient (measure twice, cut once). When you are done, the rubber of the capo should be cut to look something like Example 2. When you put it back on your guitar (at the second fret), it should give you the sound of a triad. You can cut capos for a number of different open strings and combine them in different ways. Experiment.

There are big benefits to the chord capo over alternate tunings:

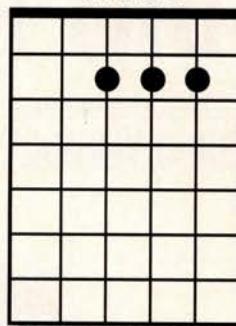
1. You can have a much larger distance between the notes of the voicing created by the open strings and the capo (See Example 3).
2. You can do this stuff on guitars with a locking nut without unlocking to retune, and without throwing your tremolo and intonation out of whack from string tension.
3. You can use scales and chord shapes you are familiar with (if you like that sort of thing).

The main limitation of this type of chord capo is somewhat obvious: you cannot get to notes below your low E string. You *can* get drone strings for single-note playing that you otherwise wouldn't be able to, while still being able to use those scale fingerings that you've worked so hard at. This concept can be used to create an effect not unlike John McLaughlin's work with Shakti, in which he would tune the sympathetic drone strings of his custom-built guitar to the "home" (root) of the piece and strum them for emphasis. You can also get some very interesting chord voicings using open strings and familiar chord shapes (Example 4: simple A triad chord capo plus open-string chord shape equals Amaj7#11 in a voicing physically impossible to play without retuning).

I know that if evolution really favored guitar players, we wouldn't have to do

things like this. But for now the chord capo will have to suffice. Have fun and be careful handling sharp objects. ▶

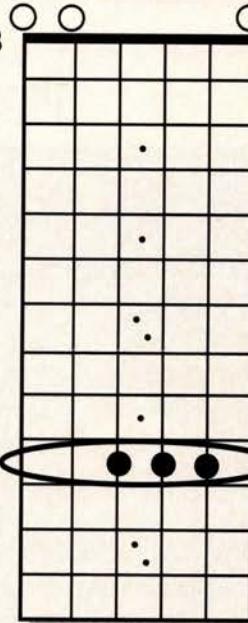
### Ex. 1 A triad



### Ex. 2



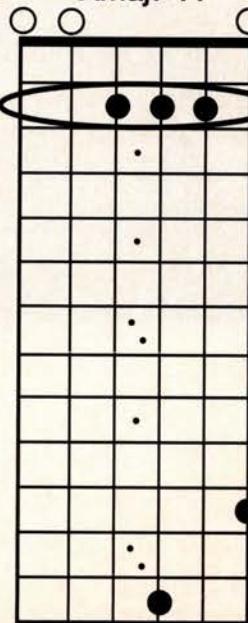
### Ex. 3



Capo

### Ex. 4

Amaj7#11



Capo

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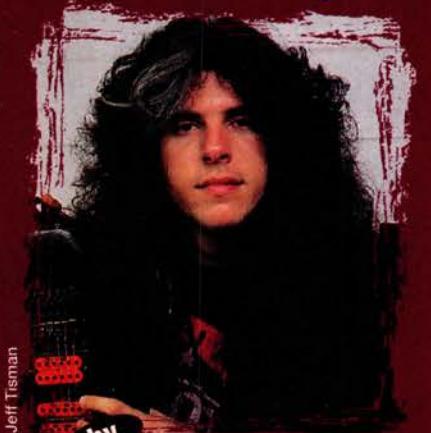


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# ALEX SKOLNICK

## Diatonic Meets Pentatonic

**A** big problem guitar students seem to have is understanding the differences between the modes of the major scale, which are considered "diatonic" because they have seven notes, and how they relate to pentatonic scales, which have five notes and are blues-based. For example, running through each of the modes can be no problem, but when soloing over a riff, all the licks come out sounding pentatonic. Playing pentatonic scales is almost inevitable, and some of the greatest licks of all time are pentatonic. But it doesn't take very long at all before a solo that is entirely pentatonic becomes boring and predictable.

Example 1 shows the common Minor Pentatonic position in A. It works over Dorian progressions (Am to Bm), Phrygian progressions (Am to B<sup>b</sup> major), and Aeolian progressions (Am to F major). But it should be used as an additional scale, not as a replacement for each of the modes mentioned. Example 2 is equally useful, although not quite as well-known among less experienced students. It shows the Major Pentatonic position in A. This works over Ionian progressions (A major to E major), Lydian progressions (A major to B major) and Mixolydian progressions (A major to G major). Once again, the pentatonic should be used not as a substitute but as a companion. The progressions listed are not the only ones that fit these scales, but they are quite common.

Another important thing to remember: when soloing over a one-chord progression, any of the above choices will work and can be interchanged. For example, when playing over just an A minor chord, you can switch between A Pentatonic minor, A Dorian, A Phrygian, and A Aeolian. When playing over just an A major chord, you can switch between A Pentatonic major, A Ionian, A Lydian, A Mixolydian. The seventh mode of the major scale, Locrian mode, is less common and has its own set of guidelines to be covered at a later time.

Some well-known examples of the

previous progressions include, in the minor category: Dorian—The Doors, "Riders On The Storm"; Phrygian—David Bowie, "A Space Oddity" (beginning of verse); Aeolian—Jimi Hendrix, "All Along The Watchtower." In the major category: Ionian—Ozzy Osbourne, "Goodbye To Romance"; Lydian—Joe Satriani, "Flying In A Blue Dream"; Mixolydian—UFO, "Too Hot To Handle." Listen to the melodies and solos in these tunes and practice playing over the changes, using a combination of pentatonic and diatonic licks. Good luck!

Ex. 1

A Minor pentatonic      A Dorian      A Phrygian

A Aeolian

Ex. 2

A Major pentatonic

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## bass instincts

Lori Stoll



# by STU HAMM

## More Chords

Greetings, fellow bassists! After last month's basic introduction to chords for the electric bass we are ready to jump into some more complex finger-bending chords. I'm sure that for some of you the last lesson might have seemed a little basic, but I'm also sure that it was a good introduction for those less advanced readers. So now, assuming that we are all on the same page, let's move forward!

First of all this month I'd like to introduce you to some of the more common tetrads or four-note chords. We'll learn 7th chords, 9th chords, 6th chords, sus4 chords, and then there will be a piece that you can play which I have written using these chords to familiarize you with their sounds and fingerings.

An Em7 chord will consist of the root, minor 3rd, 5th, and minor 7th (Figure 1).

Note that when playing this chord, you form a bar across all four strings with your first finger. To change that chord to an E dominant 7th chord (E7), your second finger frets the G#, making the chord major.

Playing an Emaj7 chord is a bit tricky, so here are two alternate fingerings (Figures 3 & 4). I know these feel awkward, but I promise that it won't permanently ruin your hands.

A sus4 chord is when you suspend the resolution by playing a 4th and then

The sheet music includes ten examples of bass chords and a piece titled "A New Day". Examples 1 through 4 show Em7, E7, Emaj7, and Esus4 chords respectively. Examples 5 and 6 show Em6 and Emaj6 chords. Examples 7 and 8 show Em9 and Emaj9 chords. Example 9 shows an Em9 chord. Example 10 shows an Emaj9 chord. Below the examples is a piece titled "A New Day" with a tempo of 80 BPM. The piece consists of two measures of Em6 followed by a measure of Emaj6. The lyrics "Let all notes ring out as chords" are printed above the measure. The piece continues with F#sus4, F#7, G#m7, and B7 chords. Fingerings are indicated below the bass staff for each note.

*Let all notes ring out as chords!*

resolving it to the 3rd (Figures 5 & 6). Stanley Clarke has used this to great effect in his brilliant career.

When we are playing a 6th chord, we substitute the 6th for the 7th, so a 6th chord would consist of the root, 3rd, 5th, and 6th. Here is the Em-6, remembering that we use a flatted 6th and a minor 3rd (Figure 7). Another pretty tough one to finger, but a beautiful chord. To make it a major 6th we simply move the minor 3rd and flatted 6th to major 3rd and major 6th (Figure 8).

The minor 9th chord is again a very haunting chord with the minor 9th (same note as the minor 2nd, one octave up) creating tension between the 9th and the minor 3rd (Figure 9). Again, in a 9th chord, the 9 replaces the 7th and so we have the Emaj9 chord (Figure 10).

There you have it! A list and explanation of some of the most typical chords that I use when playing chords. I am sure that you will hear many parts of many familiar tunes as you work with these chords (the bridge to Satriani's "Always With Me, Always With You" for one) and that you will be able to create beautiful music of your own with them.

Now here's a piece I've written using these chords. Pay special attention to the fingerings and enjoy yourselves!

Keep practicing. ■



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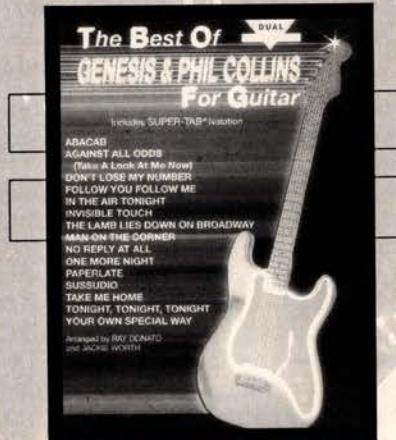
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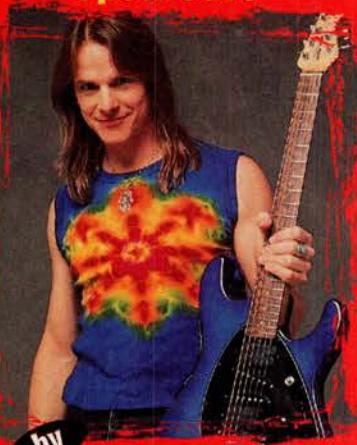


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## open ears

Glen LaFerman



# by STEVE MORSE

## Self-Taught

**A**s I was playing my guitar last night and trying to create something, I started to have some more insight on how we learn. I think that learning how to teach yourself is probably the most valuable thing if you want to improve. I haven't done exhaustive studies on this, but I'll break it down the way I see it.

Defining a need for change. This is an important first step. In other words, it's when you say, "I really have to learn some new approaches to soloing," or "This song should have a better chorus," or "What this world needs is another Real Estate Home Study course." Except for the last example, it's when we realize that it's time to search for something that we don't have at the moment. Like I said, it's an important first step because you can't start looking for something if you think you have everything already. Remember the lines you always hear about people not being able to recover from alcoholism until they admit there's a problem? If you're not in a constant frame of mind to recognize the need for change, you obviously won't go through all the self-learning steps nearly as often as someone who is.

Mapping out possibilities. This is one area where memory can really help. If it's a musical problem you're trying to solve, look at the ways that others have treated the subject. You shouldn't just take someone else's idea, but run through your own style of doing it. For

example, say you want to expand an idea that you already have. If you look back, you'll see possibilities such as transposition, question and answer, thematic repetition in new settings, sequences, etcetera. Like I said, you could study your favorite tune and try the same approach, not the same notes.

What if you're trying to discover a whole new way of looking at the guitar to expand your playing? You might look at some other guitarists and learn that they've used linear, melodic, chordal, intervalic, sparse, arpeggiated, or flurry of notes techniques that all have some appeal to our ears. So instead of trying to lift the licks, take the idea of their approach and see how it goes. This is all made easier if you have the training or mindset to be able to analyze someone else's playing to a fine degree. I think that we all are capable of coming up with possibilities to solve musical dilemmas without formal training, but it sure can help the most at this particular step because most formal training does emphasize analysis and theory.

Choosing a course. This is the part of the process that tells quite a bit about the person. Which choice did you make? The most talented people might make a choice that fulfills their goal very quickly. However, I think that anyone who knows what they like (which pretty much includes all of us) will be able to come to a satisfactory conclusion by trying out all the possibilities one at a time. This will always take longer than the natural talent, but it can lead to a similar result. That's why it matters what kind of person you are. You just tried a few options and they sound okay. Do you spend the time to look farther for more ways to treat it, or do you just say that it's good enough? What about if you've come to a dead end and there doesn't seem to be a way to make your goal? Are you going to accept your own appraisal or are you going back to look some more until you see a breakthrough? Like I said, this is the part of the process that reflects the way you live your life more than anything else. If you accept my idea that given enough time, anyone with an ear can come up with results similar to those of the top talents, you can see that endurance can make it worthwhile. By the way, endurance can be acquired, learned, or self-taught using the same thought process discussed in this column.

Reaction. You know, what do you think of what you just discovered, or wrote, or put together? This is where your unique life experience makes you

the absolute best person for the job. Nobody else will like the exact things that you do. If you teach yourself to steer toward things that really turn you on, you will end up happy with things that you do, and trying to improve or change the things that don't. This will put your personal stamp on the work that you do. What if you're trying to create things for other people, not yourself? One problem might be how to judge what you've just come up with. If you didn't write it for yourself, how do you know if it's good? Wait for someone in the industry to stand up and proclaim it? The same industry that turned down the Beatles and nearly everyone else the first time around?

Naturally, my point is approximately this: Teaching yourself means being creative. Being creative has to be driven, judged, and rewarded by your own values. If you really do that, you will definitely have an audience. ▀

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## John Stix

**NAME:** CHARLIE BILL CROWE **AGE:** 32

**ADDRESS:** 322 Lowry Lane, Lexington, KY 40503

**INFLUENCES:** Van Halen, Eric Johnson, Albert Lee, Chet Atkins, Nancy Wilson

**EQUIPMENT:** 50-watt Marshall, EV speakers, Boss delay, Ibanez EQ, G&L Rampage guitar

**PERSONAL STATEMENT:** I've been playing guitar for 14 years. With the exception of a handful of lessons, I'm basically self-taught. From 1980-86 I performed in a variety of hard rock bands, one of which traveled the Ohio to Florida circuit. Stale



**CHARLIE BILL CROWE**

and burnt, I left the cover band scene in 1986 to pursue a career in television, write songs, and practice guitar religiously. During this time, I ignored metal guitar playing and studied the styles of Albert Lee, Chet Atkins, Eric Johnson, and Nancy Wilson. My change of direction definitely added color to my playing and songwriting.

In 1991 I won WKQQ's "Decent Exposure," a contest that solicits local talent to send in their demo tapes. I'm proud of the fact that I am the only solo guitarist to win the contest in its nine-year history.

At present, I've left my television job so that I can pursue a career as a guitarist/songwriter in Nashville. I am now touring the country with Atlantic recording artist John Michael Montgomery.

**COMMENT:** *Charlie's melodic rock approach is deliberate, focused and completely song-oriented. While he does not list Neal Schon as an influence, Charlie's approach is similarly rocking true yet always directed towards the tune.*

**NAME:** RICKY WOLKING **AGE:** 26

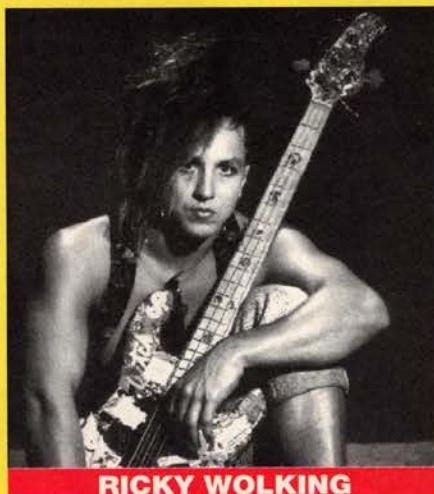
**ADDRESS:** 7510 Sunset Blvd. Suite #1428,

Hollywood, CA 90046

**INFLUENCES:** Elvis Presley, 24-7 Spyz, Bobby McFerrin, Racer X

**EQUIPMENT:** Main instruments are G&L 2000, Music Man Stingray

**PERSONAL STATEMENT:** Before I started playing I was listening to stuff like Parliament, Ohio Players, Edgar Winter, Aerosmith, and Larry Graham's Graham Central Station. Those bands had so much



**RICKY WOLKING**

of an effect on me and my playing because they were authentic, real musicians making music, experimenting and breaking new ground, and that's what I want to do with my sound; learn from the past and present but play like no one else.

I've spent the better part of the last 10 years playing cover tunes around about 25 states. But in October '92 my first solo tape was released on my own label. Someday I would like to put a band together and perform this stuff live. I recently moved to Los Angeles in hopes of getting either a touring gig with a big name or joining a very interesting commercial act. I also would like to be part of a Shrapnel-type band where I can just rip and listen to everyone rip around me. Then there's these solo pieces I've been working on—when I get enough of them I want to start playing piano bars with solo bass. I also plan to teach and do as much studio work as I can. But as I'm finishing up this bio I see that Mr. Reality has just handed me an application to sling grease up the street at Denny's...Somebody give me a gig!! Please!!!!

P.S. My solo cassette "Ricky Wolking's King Sheeba" is available through the mail at the above address. I am currently seeking management and distribution.

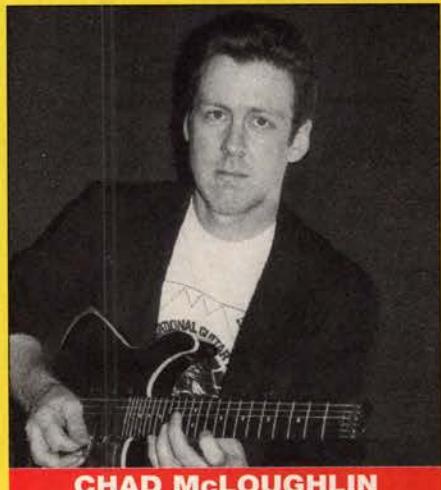
**COMMENT:** *Creative minds with chops and a sense of humor are rare and need not*

*sound like Frank Zappa. Ricky is as comfortable making just sounds with his bass as he is playing a simple harmonic melody, slapping from hell or playing Beethoven's "Für Elise" as a solo piece. Looking for a bass player to add a special noise to your group? Look no further.*

**NAME:** CHAD McLOUGHLIN **AGE:** 38

**ADDRESS:** 1559 Slaterville Rd., Ithaca, NY 14850

**INFLUENCES:** Jeff Beck, Beatles, John Coltrane, Charlie Parker, Pat Martino, Allan Holdsworth, Bach, Paganini, Stravinsky



**CHAD McLOUGHLIN**

**BAND:** The Earthlings

**EQUIPMENT:** Mark II Mesa/Boogie, Marshall preamp, DigiTech DSP 128, modified Steinberger guitar, Samson wireless, DBX 160X

**PERSONAL STATEMENT:** I've been playing for 25 years after starting out at 12, having been inspired by the Beatles. As a teenager I played folk and rock, and later branched into jazz and fusion. My experience ranges from performing with the Syracuse Symphony to recording sessions with groups like Overkill, Nuclear Assault and Charlie Starr. I teach guitar and theory at several local stores and also run an 8-track studio. In the past I've formed various bands to play my original music and am presently rehearsing a new band for this purpose. My main goal as a musician is to gain exposure for my own music and I've been shopping my demo at record labels towards that end.

**COMMENT:** *Completely confident in his abilities, Chad injects rock sensibilities and a pop musician's hook lines into his modern fusion approach. It's music like Chad's that may one day make hot chops accessible to the general public.*

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# TRACKS

Buzz Morison



### ★ CO-ALBUM OF THE MONTH ★ GRAVE DANCERS UNION

Soul Asylum • Columbia

**PERFORMANCE:** Spirited, emotionally taut and more varied **HOT SPOTS:** "Runaway Train," "Get On Out," "Somebody To Shove" **BOTTOM LINE:** Old and new directions for Minneapolis grunge-pop band

Over the course of 10 years Soul Asylum developed a reputation for incendiary live shows, playing grungy garage rock at volumes that challenged Helmet for the loudness crown. Last year guitarist Dan Murphy and guitarist/singer/songwriter Dave Pirner started doing all-acoustic gigs while A&M Records jettisoned the band for "low sales." Soul Asylum's latest release is on a new label,

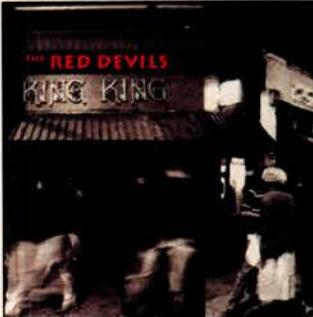
and joins the band's familiar gruff-guitar power with a variety of acoustic-tinged arrangements and intimate lyrics of frustration and psychological self-torture. *Grave Dancers Union* mixes Soul Asylum's double-timed guitar riffs on bruising cuts like "Keep It Up" and "Get On Out" with grinding acoustic/electric rock ala Neil Young via the acoustic country pop of "Runaway Train," perhaps Pirner's best song ever. All are played with gut-wrenching emotional energy. With the help of producer Michael Beinhorn and the organ of Booker T. Jones, the band has never sounded more sloppily together and assured. Trying new things means not everything works, but with Pirner's songwriting making impressive leaps, *Grave Dancers Union* proves Soul Asylum remains one of the liveliest, most emotionally-charged bands working.

### ★ CO-ALBUM OF THE MONTH ★ KING KING

The Red Devils • Def American

**PERFORMANCE:** Harsh, harsh, baby **HOT SPOTS:** "Goin' To the Church," "No Fightin'," "Mr. Highway Man" **BOTTOM LINE:** Hot, nasty, screamin' live blues

Ye-ouch! The Red Devils play blues that hurt—raw, nasty, electric feedback Chicago



blues that oozed up from the streets on a muggy 90° summer night. It's music to fight to, as violent, potent and authentic as any Los Angeles bar band could be expected to get. This burning two-guitar quintet has been captured in its most natural, greasy setting—live during the Devils' regular Monday night gigs at the King King bar. The heart and soul of the band is singer/harmonica player Lester Butler, whose blowing and vocals are channeled through db-stretched harp mics giving every kind of blues a harsh, piercing intensity. Not only do Butler and the Devils tear up urban blues by the likes of Howlin' Wolf, Sonny Boy Williamson and Willie Dixon, but also write their own genre of blues as cranky and rocking as their mentors. Drummer Bill Bateman used to be in the

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roots-rock band the Blasters, but in the Red Devils he's gone a lot deeper into the essence of the blues. You'd have to go back to Canned Heat or the Paul Butterfield Blues Band to recall a blues band as raw and seriously smoking as the Red Devils.

#### KEEP THE FAITH

Bon Jovi • Jambco/Mercury

**PERFORMANCE:** Anthemic and overwrought **HOT SPOTS:** "Fear," "In These Arms" **BOTTOM LINE:** Changing tastes may have left Bon Jovi behind

The big question isn't whether Jon Bon Jovi's new haircut will get him critical respect or bodacious babes. Nope, it's whether the band's four-year recording hiatus reveals that the rock world has passed Bon Jovi by. Despite hours of airtime on MTV previewing *Keep The Faith*, this Jersey band's melodramatic power rock and singer Jon's hysterical braying about love and happiness may have been left behind in the Eighties. Not that Bon



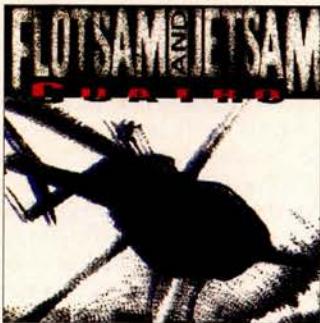
Jovi hasn't tried to stay hip and contemporary—*Faith* gleans sounds from both Nineties U2 on "I Believe," with its ringing guitars and beat, and classic Rolling Stones in the guitar riffs of "I'll Sleep When I'm Dead" and "Blame It On the Love of Rock & Roll." Bon Jovi even tries to be topical on the curious nine-minute epic "Dry County" and the nebulous title track with its vague Manchester beat. Mostly though, *Keep The Faith* boasts familiar Bon Jovi party rock ala "In These Arms" and "Fear." When they sound most like themselves, with Richie Sambora tossing off taut, wiry leads, Jon restraining his too-often overwrought vocals, and production dramatics kept to a minimum (leave the piano and strings to fallen Jersey idol Bruce Springsteen, please), Bon Jovi can still make powerful arena anthem rock. But, is anybody listening?

#### CUATRO

Flotsam and Jetsam • MCA

**PERFORMANCE:** Tightly wrapped and moral **HOT SPOTS:** "The Message," "Secret Square" **BOTTOM LINE:** Grunge-free mainstream thrash with a message

Not many bands get four changes to break through. Flotsam and Jetsam hopes the clean thrash whoosh and righteous lyrical lessons of *Cuatro* can vault the band to the top of the new heavy and politically-aware rock world. This Arizona quintet hired Queensryche pro-



ducer Neil Kernon for *Cuatro*. He's streamlined the band's sound and added a few dramatic touches to their previously non-stop surging sound. While this muscular tightness gives F&J's sound more direct power, the

album is missing the emotional edge needed to distinguish singer Eric A.K.'s multiple messages. Without killer melodies and riffs or the release of spectacular guitar leads, the band leaves itself short of the all-out attack of Prong and Anthrax or the more sophisticated metal ravings of Megadeth and Testament. Guitarists Ed Carlson and Mike Gilbert don't get many breakaway opportunities, but their detailed guitar parts do set apart cuts like "Swatting at Flies" and "Secret Square." And singer A.K., a decidedly non-thrash cross between Geoff Tate and Dave Mustaine, doesn't have the passionate power to make his message seem more than detached observation. *Cuatro* is full of well-played, well-intentioned, thrash-weight rock. Maybe the fifth time will be the charm.

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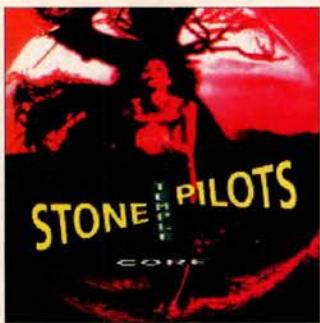
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**CORE**

Stone Temple Pilots • Atlantic

**PERFORMANCE:** Knotty dread HOT SPOTS: "Sex Type Thing," "Naked Sunday," "Piece of Pie" **BOTTOM LINE:** Leaden Seattle-styled doom from San Diego

Apparently life is full of foggy dread and clouds everywhere, because the debut from San Diego's Stone Temple Pilots is full of the angst, knotty riffs and grungy guitar sound that have made Seattle famous. Try as they may to sound like themselves, Stone Temple Pilots manage to make sounds that remind you of each of Seattle's big four. The opening "Dead & Bloated" has the dense knottiness and vocal slide of Pearl Jam while on



both "Sex Type Thing" and the acoustic "Creep" singer Weiland pairs a Kurt Cobain vocal Xerox with appropriately Nirvana-like melodic hooks. You can hear Alice In Chains

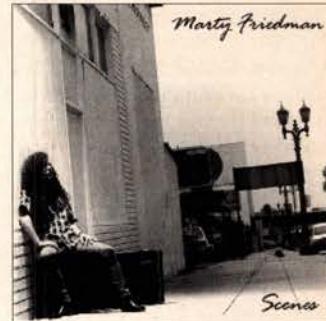
in the band's dark guitar chords and depressed themes and the Sabbath/Soundgarden thing in brothers Robert and Dean DeLeo's low bass and guitar moanings on the behemoth "Piece of Pie." Not that the Pilots are strictly a Pacific coast clone band; *Core* is well-packed with distinctive, bulky melodies that develop impressive momentum through the DeLeos' churning work. "Naked Sunday" is the album's standout cut because the band gets so caught up in its own unruliness and angst that it risks losing control, starting with Dean DeLeo's brief nit-fit lead. If you are into the Alice In Jam Nirvgarden thing, you'll dig Stone Temple Pilots big-time.

**SCENES**

Marty Friedman • Shrapnel Records

**PERFORMANCE:** Meditative COOL SPOTS: "Night," "Trance" **BOTTOM LINE:** Megadeth guitarist goes sleepily New Age

With a history that includes several years in metal fusion duo Cacophony, a blistering electric instrumental album and two records with Megadeth, Marty Friedman ranks with the Vais and Satrianis of modern speed guitar. With a new album out, you might expect Friedman to be shooting for the top with instrumental versions of Megadeth mayhem. WARNING: Don't buy this album if that's what you want to hear. On *Scenes*, Friedman invites you to burrow deep into your favorite listening chair and



slumber to a set of dream-like musical waterfalls as relaxing and soothing as they are totally unexpected. Half of *Scenes* was produced by Japanese new age maestro Kitaro, but the whole thing offers Zen-like impressionist themes that develop through dynamic highs and lows. Much of Friedman's playing mixes Oriental and Irish modes using bends and a light electric picking style falling between Mark Knopfler and James Calvin Wilsey of Chris Isaak's band. He slips in a few high-volume choruses in most scenes, connecting them to his metal past, but the set is more reflective and new age in mood than it is jazz or rock. While Friedman's playing is smart, emotive and technically sharp, his scenes suffer from a sleepy sameness. It all makes you think Friedman has either experienced a major lifestyle change or has read too many romance novels.

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**KING OF THE BLUES**

B.B. King • MCA

**PERFORMANCE:** Endlessly amazing **HOT SPOTS:** They're everywhere **BOTTOM LINE:** 40 years of thrills from a career still going strong

B.B. King has been the blues' greatest ambassador, making the music commercial enough for the masses and bringing it to millions through tireless touring during a 40-plus-year recording career. Through blues revivals, wanings and invasions, King's popularity has seldom wavered, even when hits were few and his albums suffered from overtly commercial associations. He's been the king of the blues from his early days in hometown Indianola, Mississippi to years barnstorming the South with crack bands and his Gibson guitar "Lucille," into the late Sixties that produced his unprecedented hit "The Thrill Is Gone," and right up to Nineties' guest shots with U2 and Gary Moore. *King Of The Blues* is a remarkable compilation of the best from King's career, bringing together 77 tracks from an immense recording legacy. All the songs King has developed into his standard repertoire are included, as are rarities, oddities and an abundance of great cuts from the Fifties and Sixties when King's bands mixed hot horns with raw blues. Throughout, King's irrepressible personality, deep, lusty vocals and classic stinging guitar display his unending love for the blues and his fans.

With a superb 72-page booklet, *King Of The Blues* captures the sincere joy, pain and passion of B.B. King's lifetime of the blues.

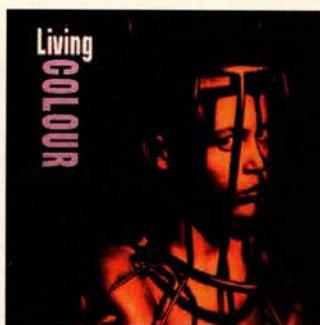
**INCESTICIDE**

Nirvana • DGC

**PERFORMANCE:** Rough and reminiscent **HOT SPOTS:** "Been a Son," "Turnaround," "Aneurysm" **BOTTOM LINE:** Pre-*Nevermind* sounds like practice

While we're all waiting for the next Nirvana—either a new album from the real band or a new band that sounds better than *Nevermind*—we get *Incesticide*. It's not Nirvana's earlier album on Sub Pop (the cheap thing to do), or an EP of cover tunes (the trendy thing to do), or a live show (the easy thing to do). All those might have proved of value. *Incesticide*'s 15 unreleased tracks, B-sides, Australian bootlegs and live BBC tracks play like a garage band practice session, which many of these tracks may have been. The bass-heavy mix of cheerful pop melodies, angry guitar and anarchic, angst-ridden lyrics that coalesced so sharply and unexpectedly on *Nevermind* is apparent here but not nearly as focused as it became in [producer] Butch Vig's hands. Some tracks sound like unrealized versions of "On a Plain" and "Lithium" from that album, while others are noisy, atonal crash jams searching for a pop solution. Kurt Cobain sounds himself, while his guitar playing is wilder and more uncontrolled in a Sonic

Youth vein. "Turnaround" is a distorted combination of Ramones punk and Replacements pop while "Aneurysm" and "Aero Zeppelin" bear more Seattle weight and angularity ala Soundgarden or Alice In Chains. *Incesticide* has moments but doesn't make much of a Nirvana album.

**STAIN**

Living Colour • Epic

**PERFORMANCE:** Heavier, crazier, more dissonant **HOT SPOTS:** "Ignorance Is Bliss," "WTFF," "The War Between Us Must Stop" **BOTTOM LINE:** A noisy, confrontational aural challenge worth taking

Living Colour's third album, *Stain*, is the band's most difficult and dangerous yet. With new bassist Doug Wimbish, Living Colour tugs us closer to the brink of musical chaos by making its splattering funk-metal darker, more confrontational and heavier.

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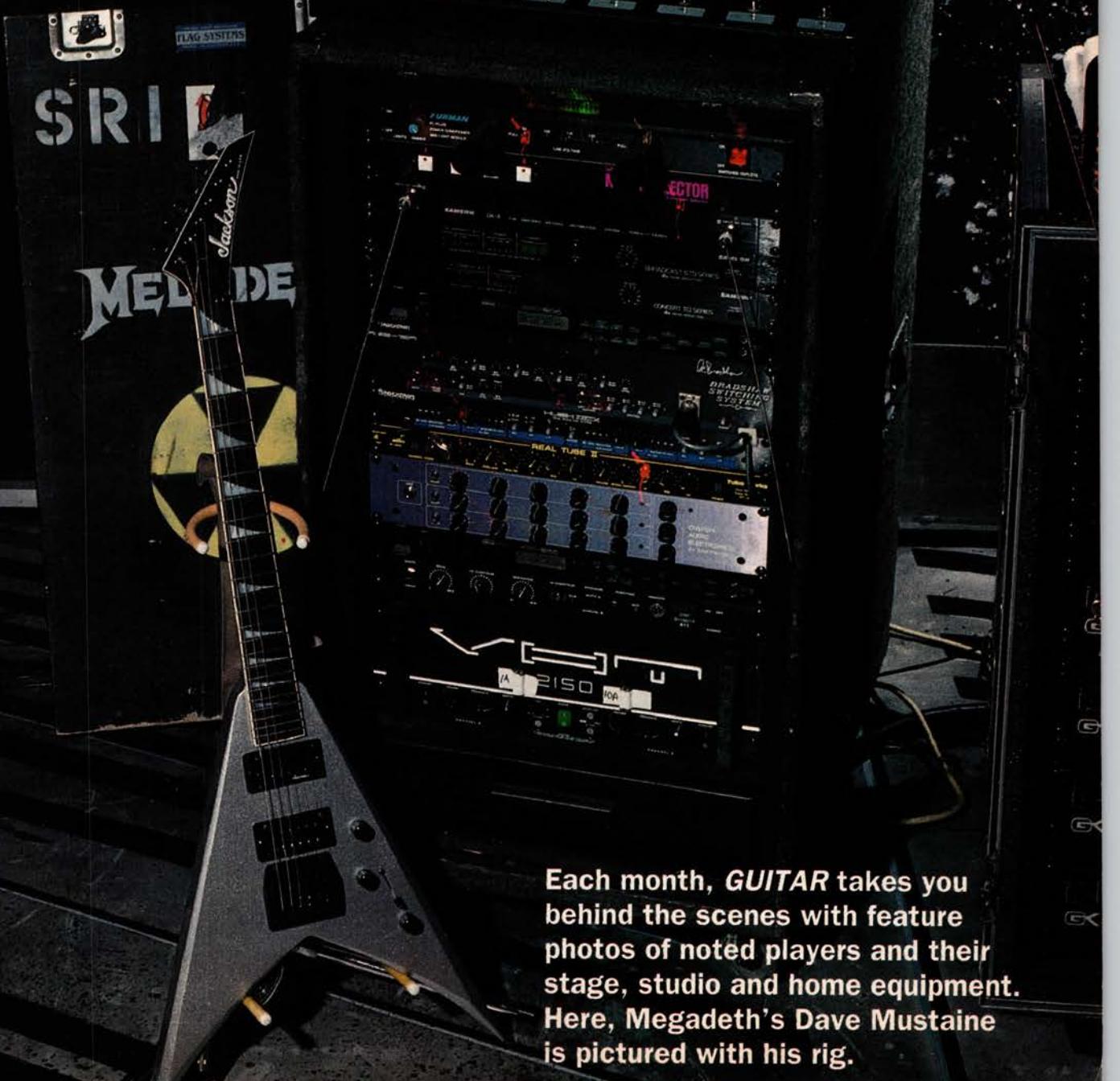
The album has pop melody turning points on "Leave It Alone," "Bi" and "Postman" when Corey Glover flexes his vocal soul. But *Stain* is keyed more heavily on the power of rhythm guitar whack shaded with a healthy dose of dissonant weirdness. As the world gets crazier so does Living Colour's music, from the gnarly, low, Seattle riff of "Go Away" to the industrial noise funk of "Auslander," the topsy-turvy "Mind Your Own Business" and new jack instrumental "WTFF," the closest the band has come to the electric jazz of Ronald Shannon Jackson and Ornette Coleman. If anything, guitarist Vernon Reid goes even further outside on *Stain*, his playing righteously angry, tonally grating and absolutely riveting. His sound is louder, meaner and more distorted as he takes more risks within the album's rhythms and noisy, industrial feel. Of course just when you think the band has gone totally whack with the bizarre rap of "Hemp," they conclude with the powerful, chaotic anthem "The War Between Us Must Stop." It's not easy-listening, but it's a cutting edge rock challenge worth taking.

## FAST TRACKS

Rhino has issued the first five of its 15-volume **Blues Masters** anthology, collecting performances from the 1920s into the 1990s from all major labels. For starters and a blues guitar history lesson try *Volume 2: Postwar Chicago* and *Volume 3: Texas Blues*, with great performances ranging from **Lightnin' Hopkins** to **Stevie Ray Vaughan**....Also playing the blues on new releases are **Joanna Connor** (**Blind Pig**), **Johnny Winter** (**Pointblank/Charisma**), **Chris Cain** (**Blind Pig**), **James Thackery** (**Blind Pig**), evil-looking **John Campbell** (**Elektra**), and a live, acoustic **Hot Tuna** (**Relix**). The Winter is a tad laidback but ex-Nighthawk Thackery and San Franciscan Cain combine great tunes with distinctive, hot-licks playing....Somebody pull the plug on this "unplugged" concept for a while. New acoustic releases from **Eddie Money** (**Epic**), **Jethro Tull** (**Chrysalis**) and Heart's Wilson sisters as the **Lovemongers** (**Capitol EP**) are all avoidable. Who's next, Meatloaf?...A gaggle of goosey speed metallers offer mostly instrumental wares including **Pat Travers**, **Craig Erickson**, a blasting **Tony McAlpine**, acoustic-Malmsteen clone **Bernard Steidl** (all **Shrapnel**), **Harry Hindmarsh** (**MicroStar**), **David Chastain** (**Leviathan**) and **Dave Uhrich** (**Red Light**). The Chastain collects the best from his prolific past, while Hindmarsh scores big points for playing all instruments with neck-snapping style....*Live Extreme Volume II* (**Shrapnel**) isn't Extreme. It's more **Racer X** from 1988 with guitarists **Paul Gilbert** and **Bruce Bouillet** teaming to cover **KISS**, **Bowie** and **Judas Priest**....**Every Mother's Nightmare** has a second album out, *Wake Up Screaming* (**Arista**), that fine-tunes the band's combination of L.A. attitude and Southern hard rock.

# The LOAD OUT

Photo by Mark Weiss/MWA



Each month, *GUITAR* takes you behind the scenes with feature photos of noted players and their stage, studio and home equipment. Here, Megadeth's Dave Mustaine is pictured with his rig.

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## eugenius

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had little time to pull together a band before they were due to enter the studio. *Oomalama* is a strong, sometimes dazzling debut LP that projects Eugene's simple but effective songwriting into a bigger, more traditionally rock format. About half of the album finds the band's elements shifting into brilliant focus—especially "Wow!", "Bed-In" and the title track—but at points the album sounds a bit tentative.

"I like the album, parts of it are brilliant, but it was very rushed. Y'see, the band hadn't even been together for a year, and there were so many different players with all these contrasting styles [bassist Raymond Boyle didn't join until halfway through the sessions, and drummer Roy Lawrence joined after the album was finished—ed], so there's not really a band coherence that you get from workin' up the material for a long time."

"Like three days after we finished the album, we rehearsed Roy for a couple of hours and immediately took off on a tour

of Norway! When we came back we just said, 'Stop this madness! We're gonna kill any chance we might have as a band because we're not controlling things the way we should be. Let's think about what we're doin' for a minute!'"

Although the pace hasn't slowed down since, the band is extremely happy with its current lineup and plan to take the next album a bit more slowly.

"At the beginning of [this] year," Gordon says, "we're gonna spend the first few months getting the new songs exactly the way we want 'em, play a few shows to break 'em in, and then go into a good studio and produce the next album ourselves."

"Things have happened so quickly. I mean, Eugene said, 'Oh yeah, I've got a band,' and 16 months later we've got an album out and we're sittin' here. I mean, my life is completely different..."

"Your life is completely different?" Boyle pipes in. "I worked for British Telecom for 10 years! Everything was very secure and then whoosh! I had a happy marriage before—or, rather, I had a happy wife before!"

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All those people have opened up doors for us and it's given us a good chance to get across to a lot of different audiences. We've got everyone from 12-year-old kids to 80-year-old people.

**I know you'll say Soul to Soul is your best album yet but I want to know why.**

We've grown and we had to do a lot of soul-searching while we were making this record. The first record we had 28 years to put together. The second one we had been on the road and cut it in the middle of being on the road. This one we had tried to come off the road and work on with pre-production, without playing gigs. We realized that what was missing

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was playing in front of people. We had been away from playing in front of crowds for seven weeks. So we went out and played about 10 gigs and came back and cut it like a snap. We missed the interaction with people that we need. That's the way to do it from now on. We'll decide on a lot of the material because we always cut more than we use. Then we'll be prepared for the record. But first we'll go out and play it, then go back and do it.

**Do you have a highlight in your performance that you look forward to each night?**

As soon as we walk on. But there's a song we're doing called "Life Without You" and what happens is incredible. Everybody recognizes the song and they haven't heard it yet! We start playing it and people go crazy on the first chord like they recognize it. Unless they've seen a gig in the last month or two they haven't heard it. I think that one is going to work.

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## LIVE: ON LOCATION STU HAMM & TOTAL HARTKE CHINA CLUB, NY



We caught up with Stu Hamm and his new Total Hartke bass system at the China Club in New York. After taking us on an amazing journey through the expanded bass tone spectrum, Stu talked about the system.

### Total Hartke

I have to function as a bass player, but I also need a lot of distinction between each tone for chordal and lead things. This Total Hartke setup works great because the amp matches the speakers so well. The system is real compatible and it's easy to dial in a lot of different tones.

### Model 7000 Amp

With the tube and solid state sections, I get all the different sounds I need from the 7000—and mixing the two is really nice. There's more than enough power. I haven't cranked it past nine o'clock yet!

### 405XL High Frequency Array

The Hartke high frequency array with the four 5" drivers give me lots of presence in the top end without too much bite. It's a smooth sound, not harsh at all.

### 410XL

You'd think with those four 10s right at ear level, it would blow your head off. But the sound of the Hartke 410 is really smooth.

### 215XL

I get phenomenal low end with the 215 XL. Real clarity of tone and true bottom with lots of punch.

### It's A Rap

Thanks Stu, we couldn't have said it any better ourselves. Now it's time for *you* to explore the expanded sound of Total Hartke at a Hartke dealer near you.

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